Melchiore de Barberiis

Intabolatura di Lauto
Libro Decimo
1549

TREE EDITION

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Libro Decimo
1549

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TREE EDITION
Albert Reyerman

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OPERA INTITOLATA CONTINA.

INTABOLATVRA DI LAVTO DI FANTASIE, MOTETTI, CANZONI, DISCORDATE A VARII MODI, FANTASIE PER SONAR *uno ſolo con uno* Lauto, *& farſi tenore & ſoprano: Madrigali per ſonar a dui* Lauti: *Fantaſie per ſonar a dui* Lauti: *Fantaſie per ſonar ſopra la Chitara da ſette corde.*

COMPOSTA PER IL REVERENDO M. PRE MELCHIORO *de* Barberis Padoano, *Muſico, & ſonator di* Lauto *eccellentiſsimo.*

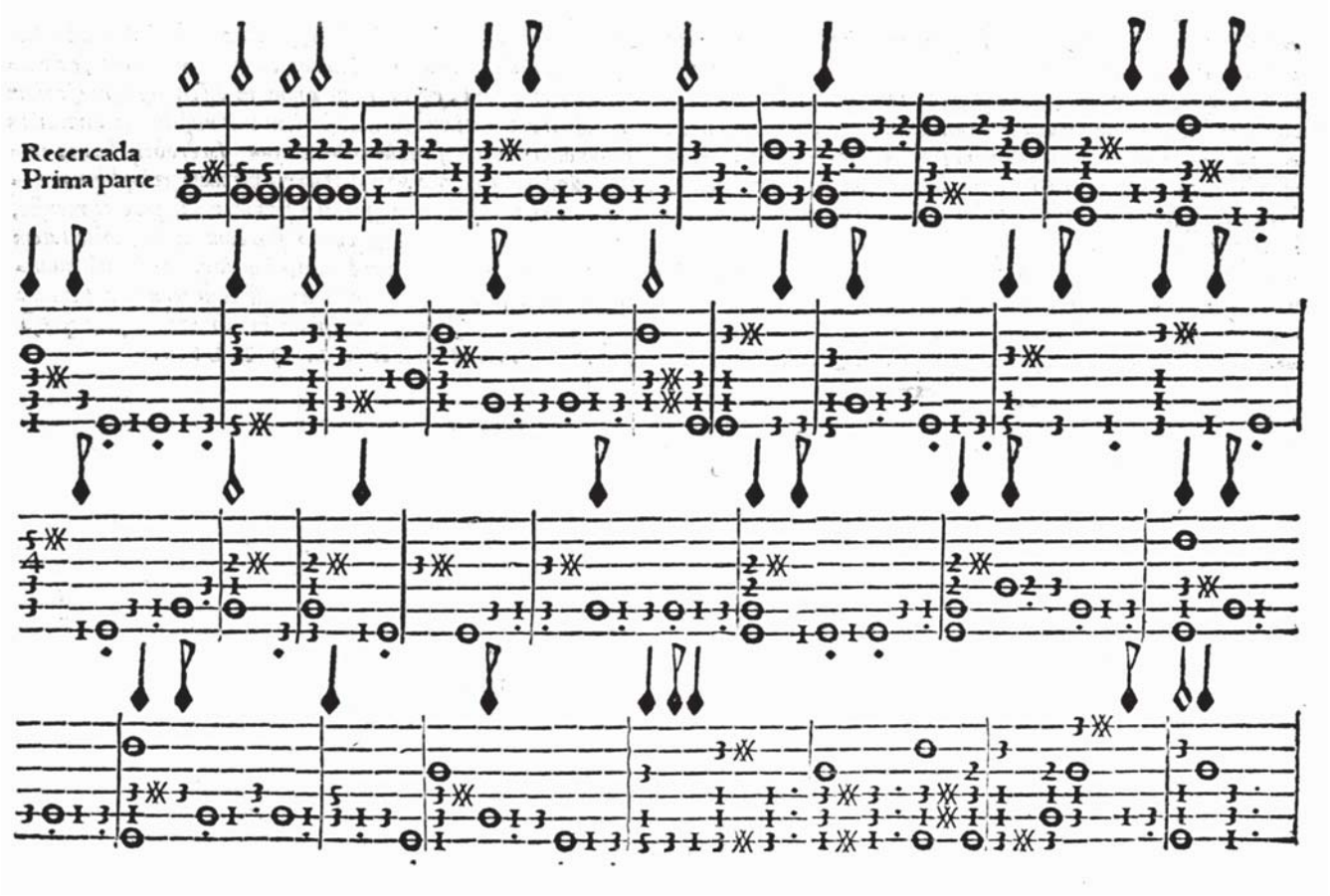
LIBRO DECIMO.

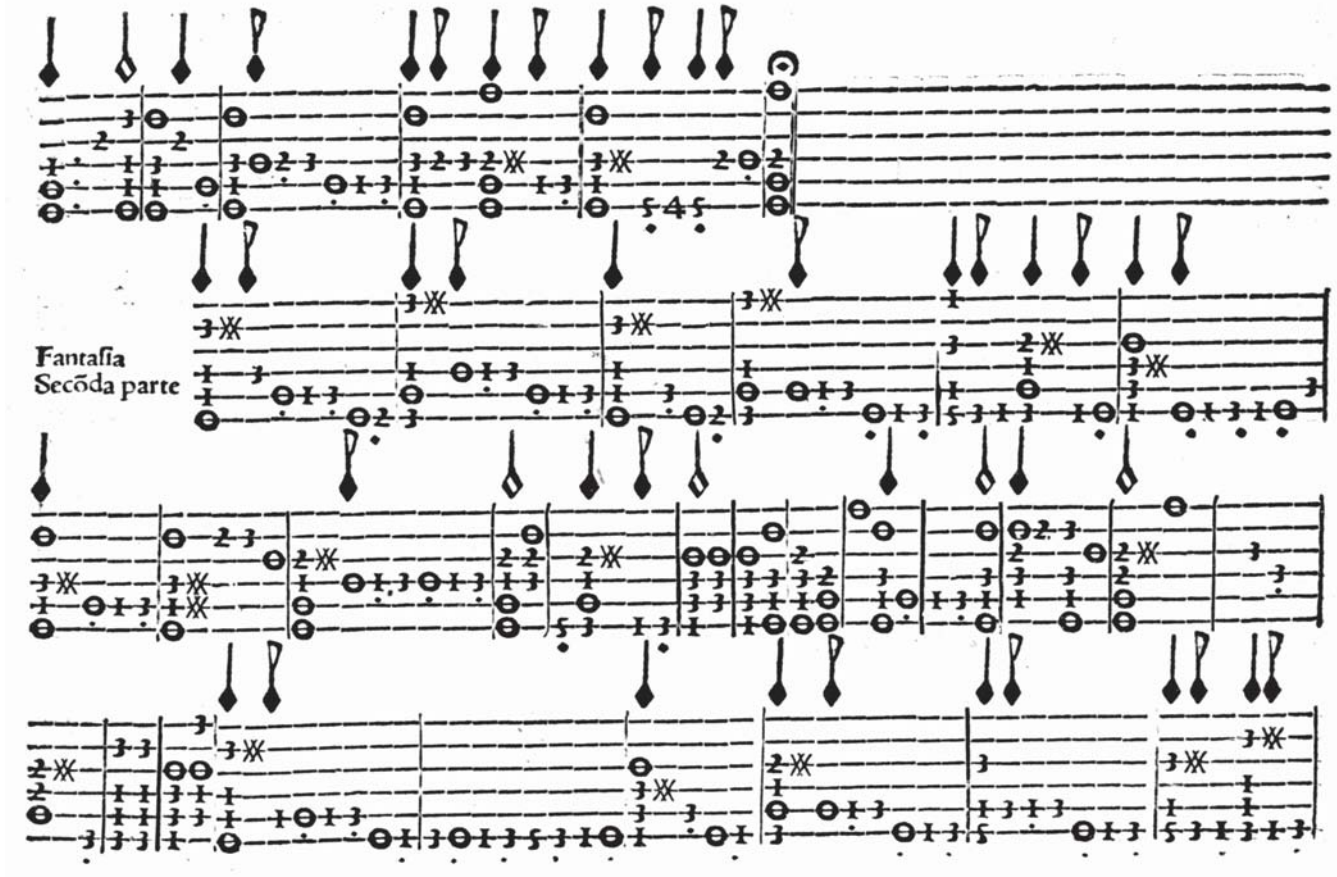
Venetijs apud Hieronymum Scotum
M. D. XLIX.

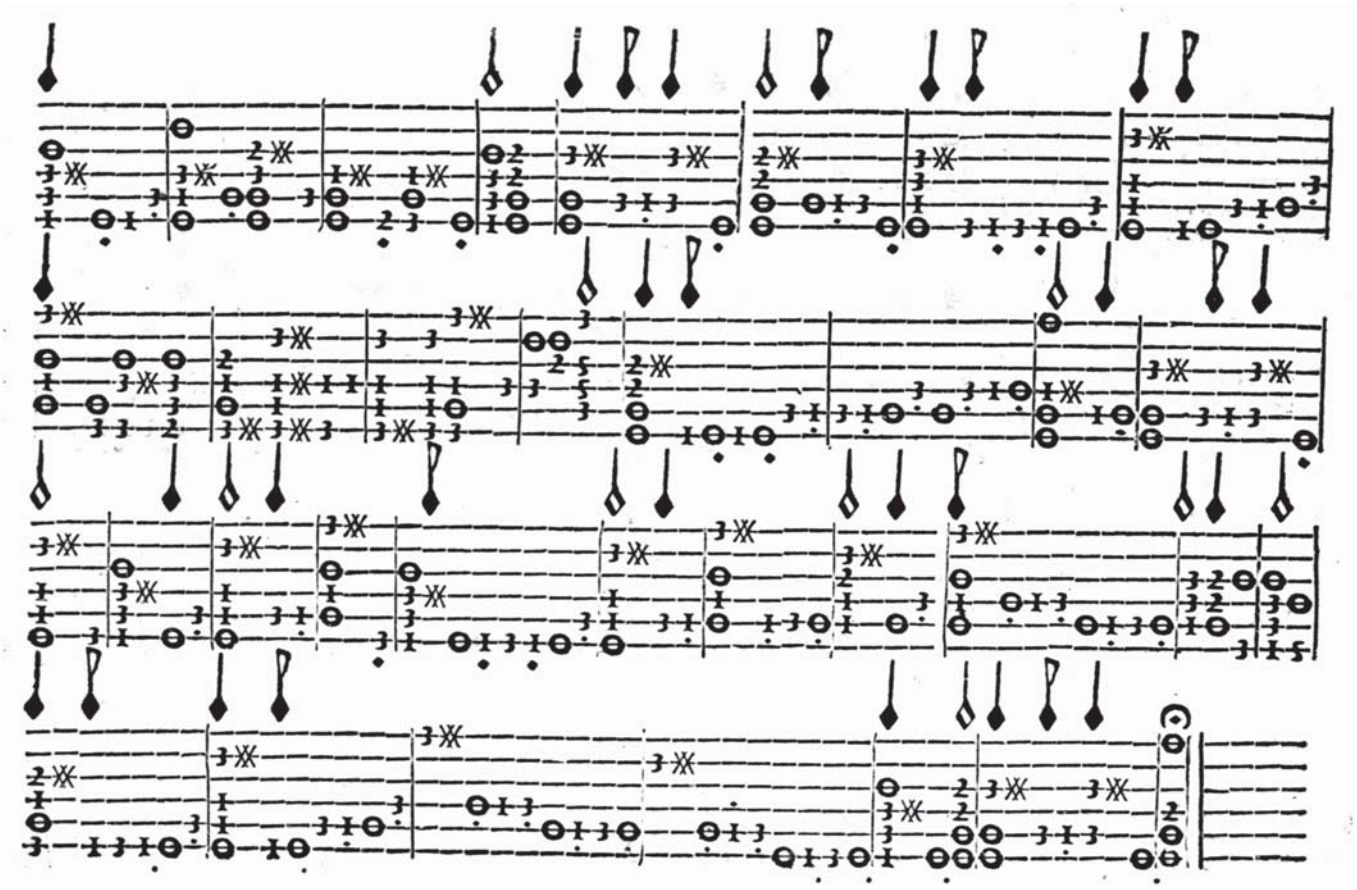
IMPERATORIAE MAIESTATIS COMITI FIDELISSIMO AC CANONICO PATAVINO RELIGIOSISSIMO HERCVLI A SANCTO

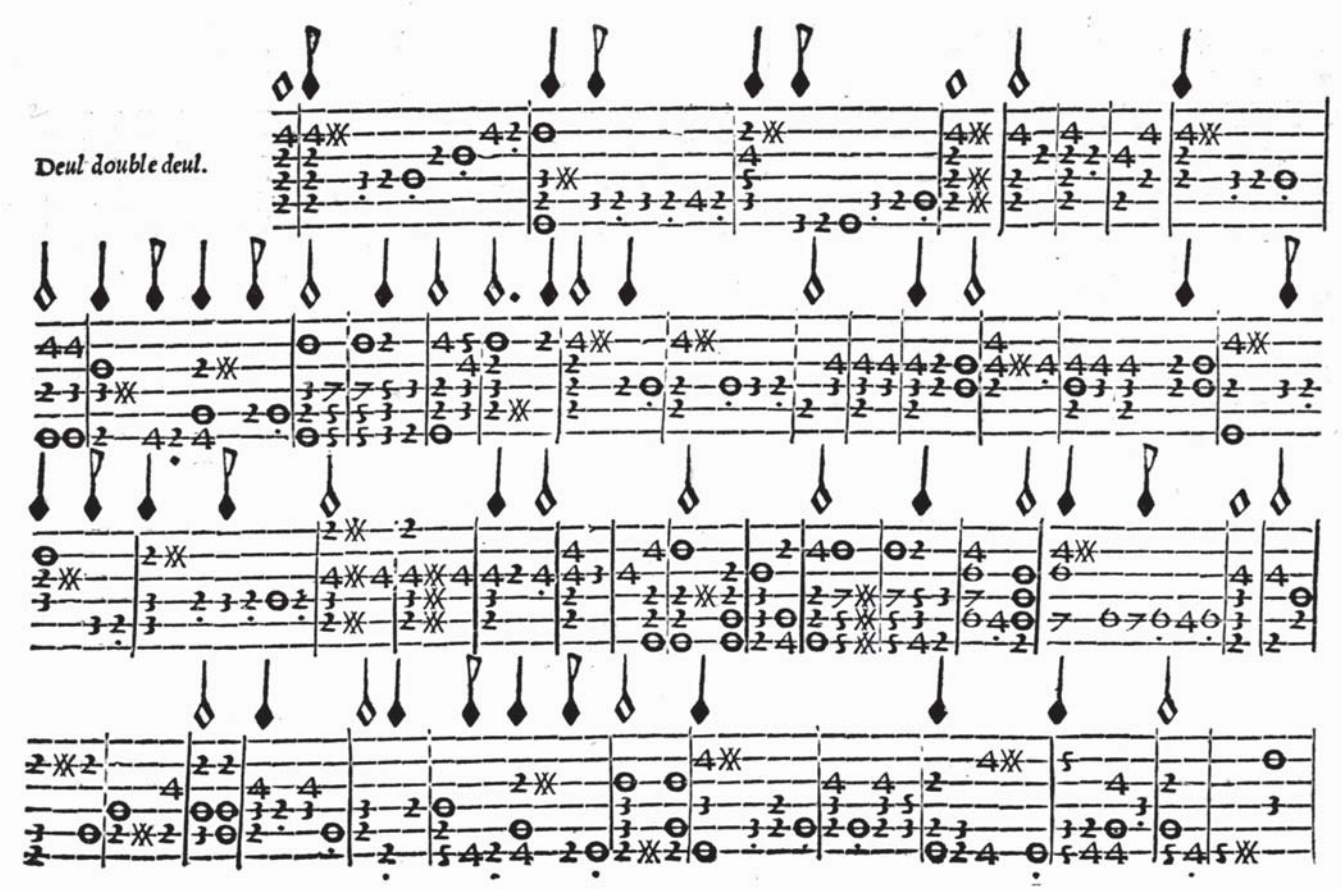
Bonifacio patrono ſuo obſeruandiſſ. Melchior Barberius Sacerdos Patauinus, & humillimus ſeruus S. P. D.

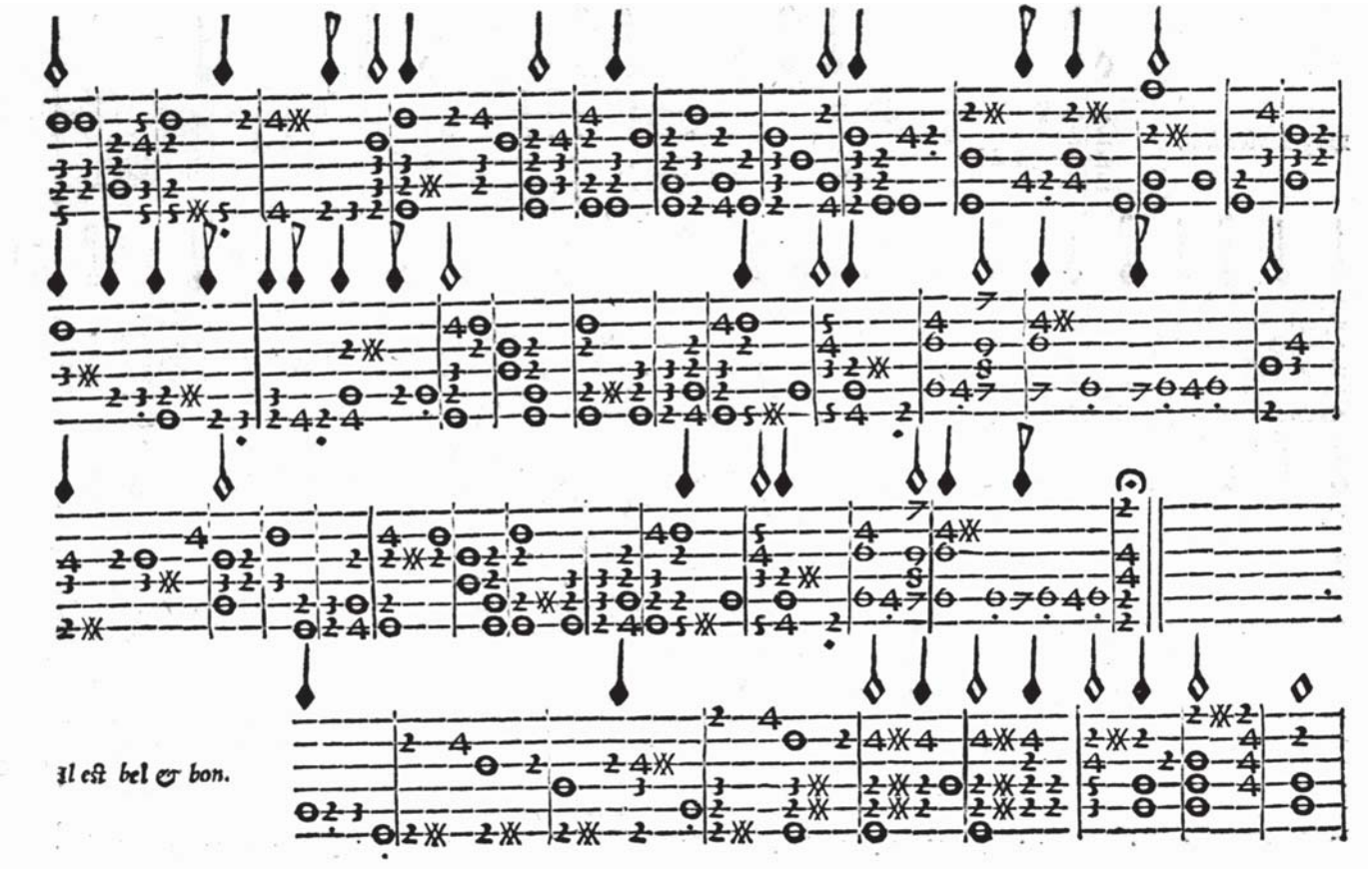
MOREM, nec meo quidem iudicio aſpernandum, Hercules Patauinorũ Canonicorum lumen, & ſplendor illuſtriſſime, olim fuiſſe, neminem prætereat arbitror, ut Parthorum Regem ſalutaturi, eum non niſi aliquo cum munere, accedebant. Quo fiebat ut unus Aprum, alter Ceruum, hic Accipitrem, ille Falconem, alius Fătheram, alius Leonem, alius Vrſum, alius aliam rem, aut animal aliud, ei pronus offerebat. Quæ omnia ſi depulſis animo nubibus exacte munera conſiderabimus, illorum alia ad uentrem tantum, cui inſeruire, ut nihil eſt turpius, ita interdum nihil eſt perniciosius, facere: alia interdum in dominos adeo ſæuire, ut offenſæ aliquid pro alimentis eis rependant, & ad mortem uſq; illos infectentur: liquido diſpiciemus. Quod cum ipſe facile comprehendam, cupiens ea qua cum debeo uenerationē te ueluti meum Regem, imò Numen ſalutare Laudatiſſimum illum morem imitari haud mihi turpe duxi. At antiquiſſima tuæ inclytæ domus proſapia, ipſius clariſſimis ſtemmatibus, ac rariſſimo natalium tuorum ſplendore optime conſideratis. circa quæ ſi uellem euagari, profecto non epiſtolam, ſed Iliadem componere mihi neceſſe fŏret. deinde ijs potius nubes effundere, q̃ laudis aliquid addere uiderer. Quandoquidem quis is eſt: cui ea ſatis ſuperq; iam non innotuerint? aut ad cuius aures, Indos licet, Arabes, Garamantes, aut penitus toto diuiſos orbe Britannos inter agat, clariſſima familia à Sãcto Bonifacio non peruenerit? profecto nemo prorſus. Ab ijs igitur ſupерſedendum eſſe nec nimia in animum induxi meum. Si in his enim diutius immorarer, quid aliud quæſo eſſet q̃ fruſtra loqui? aut (quod aiunt) actum agere, & inſulſis nugis tempus conterere? Rabidos Vrſos, Tigres Hircanas, Leones indomitos, aut his ſimilia monſtra tibi tradere nequaq̃ mihi propoſui, unde poſtmodum aliquid diſpendij, aut noxæ prouenturum eſſe ſuſpicari poßim, uidearq̃; Medea Creontis filiæ exitiale munus exhibuiſſe. Sed rem non cicurem modo, ſed rigidas quaſcunq; feras cicurantem & delinientem, duraq̃; ſaxa facile permulcentem, Quod Thracius cantor, & Fidicen nobiliſſimus Orpheus, Thebanæ conditor arcis argutiſſimus Amphion: & Arion muſicus cantatiſſimus facillime atteſtantur, tibi donare, tuoq̃; celeberrimo nomini & inclytæ celſitudini dedicare conſtitui. Vnde honeſtiſſimam uoluptatem, & cœleſtem quandam dulcedinem, quæ tuam mentem ſacerdotalibus curis non raro delaſſatam interdum permulceat: tranquillet ſerenitatiq̃; reſtituat, ideſt quaſdam muſicæ artis meas elucubratiunculas, quas ſub tua Aegide, ſi modo tu (quæ tua eſt humanitas, & in uirtutis aſſeclas benigniſſima animi propenſio) circumferri diſcupio: non dedignaris. ſub qua non uereor me a liuidulis detractoribus, quorum plena ſunt omnia, tutiſſime exiturum. Is enim es qui & ſi Ephebiam adhuc ferè non exceßiſti, in te tamen clara ſigna ſummæ uirtutis apparent, & eximium ingenij lumen eluceſcit. Quo fit ut in te omnes ingentes laudis aceruos extruant, & in te uno omnium diſciplinarum gloriam conferant, adeo ut nummodo te à tuis nobiliſmis maioribus non degeneraſſe: uerum etiam illorum gloriam tuis multijugis uirtutibus adæquaſſe, auxiſſe, & propemodum ſuperaſſe contendant. Sed hæc tecum dum loquor familiæ columen tuæ, Sacerdotij honos immortalis, & patriæ perenne decus, dubitans ne quid in me Gnatonis eſſe (quod quidem à me abſit) ſuſpiceris his meis colophonem addere non abſurdum putaui, ſi prius tamen te rogauero, ut hæc mea, eo libenti animo, quo tuæ dignitati offeruntur ſuſcipere ne recuſes, & ſi præterquam quod tua celſitudo expoſceret, atq; mereret paruum munus eſt, Leuidenſæ & craſſo filo contextum, uoluntatem meam ingentem uelis optime conſulere: quod ſi te feciſſe comperiam, ut me compertum eſſe non dubito, ad maiora conficienda nummodo meum, ſed etiam aliorum animam, qui uirtutum candidati ob Zoilorum rabidos morſus exire limen miſeri uehementer pertimeſcunt excitabis atq; compelles. Sume igitur hoc meum munuſculum, & me tibi deuinctiſſimum mancipium in tuo ære accipere quæſo uelis nobiliſſime Mecœnas, ſecurum præſidium, & dulce decus meum. Vale. VI. Kal. Ianuarij. M D XLIX.

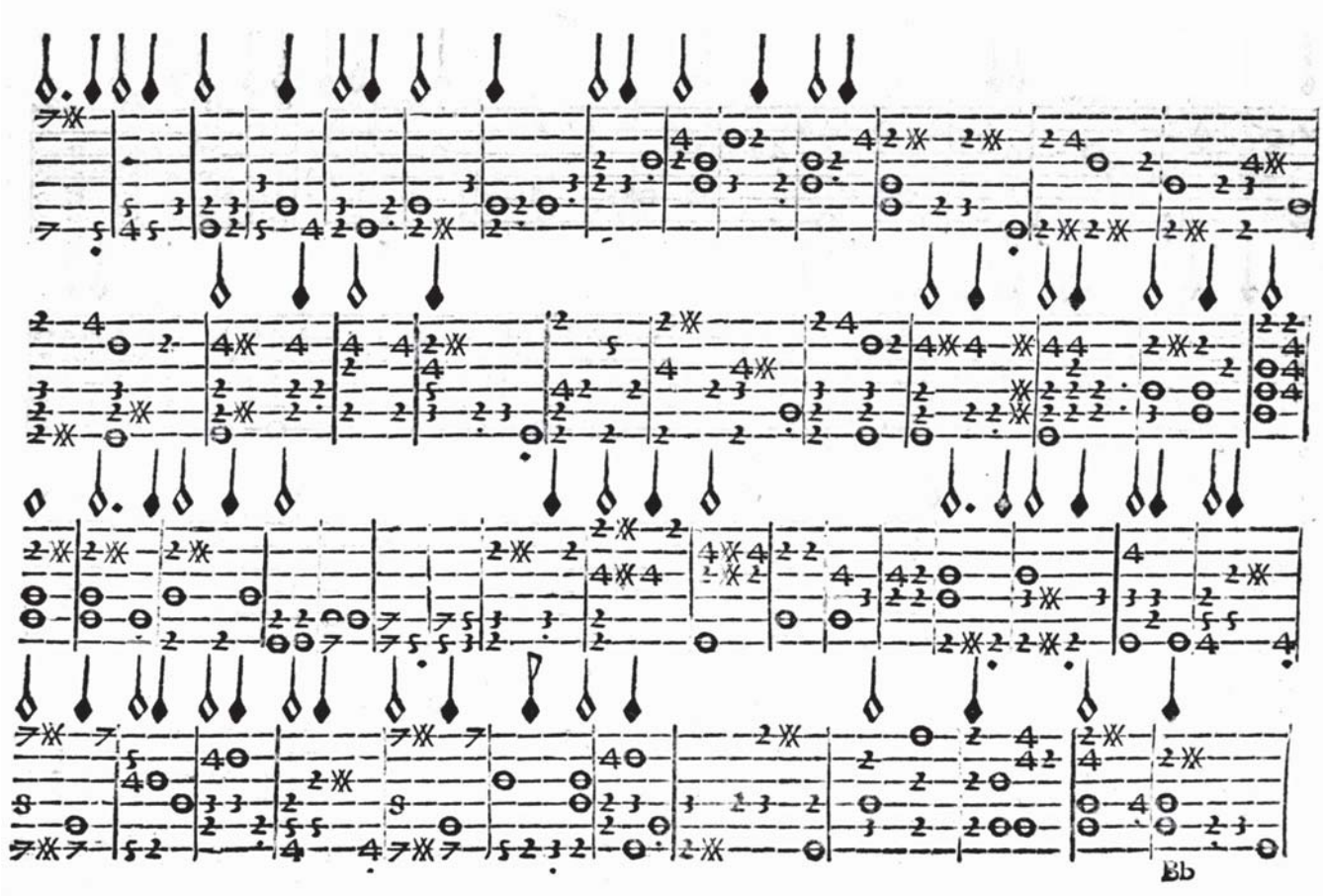

Recercada
Prima parte

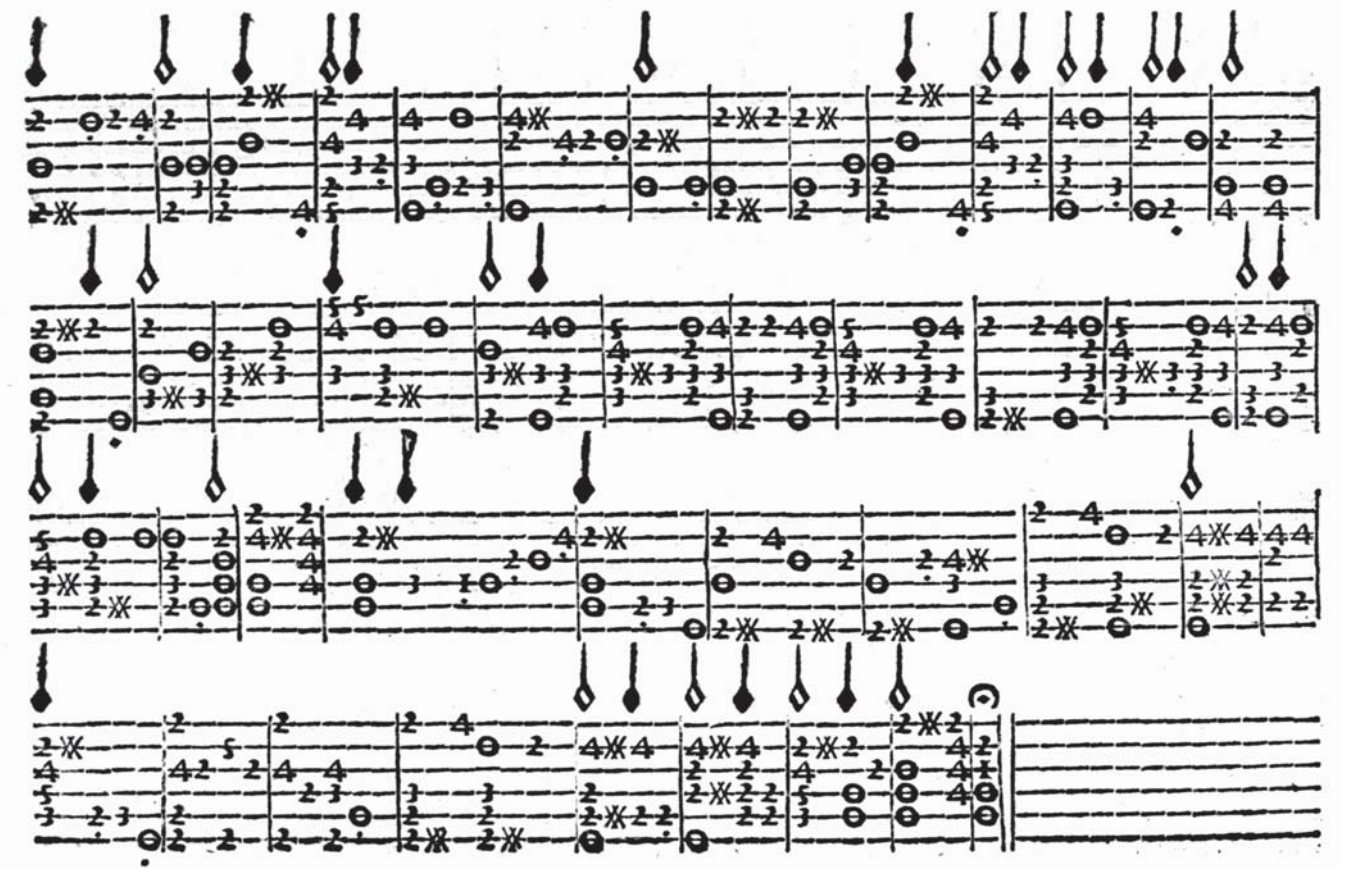

Fantasia
Secõda parte

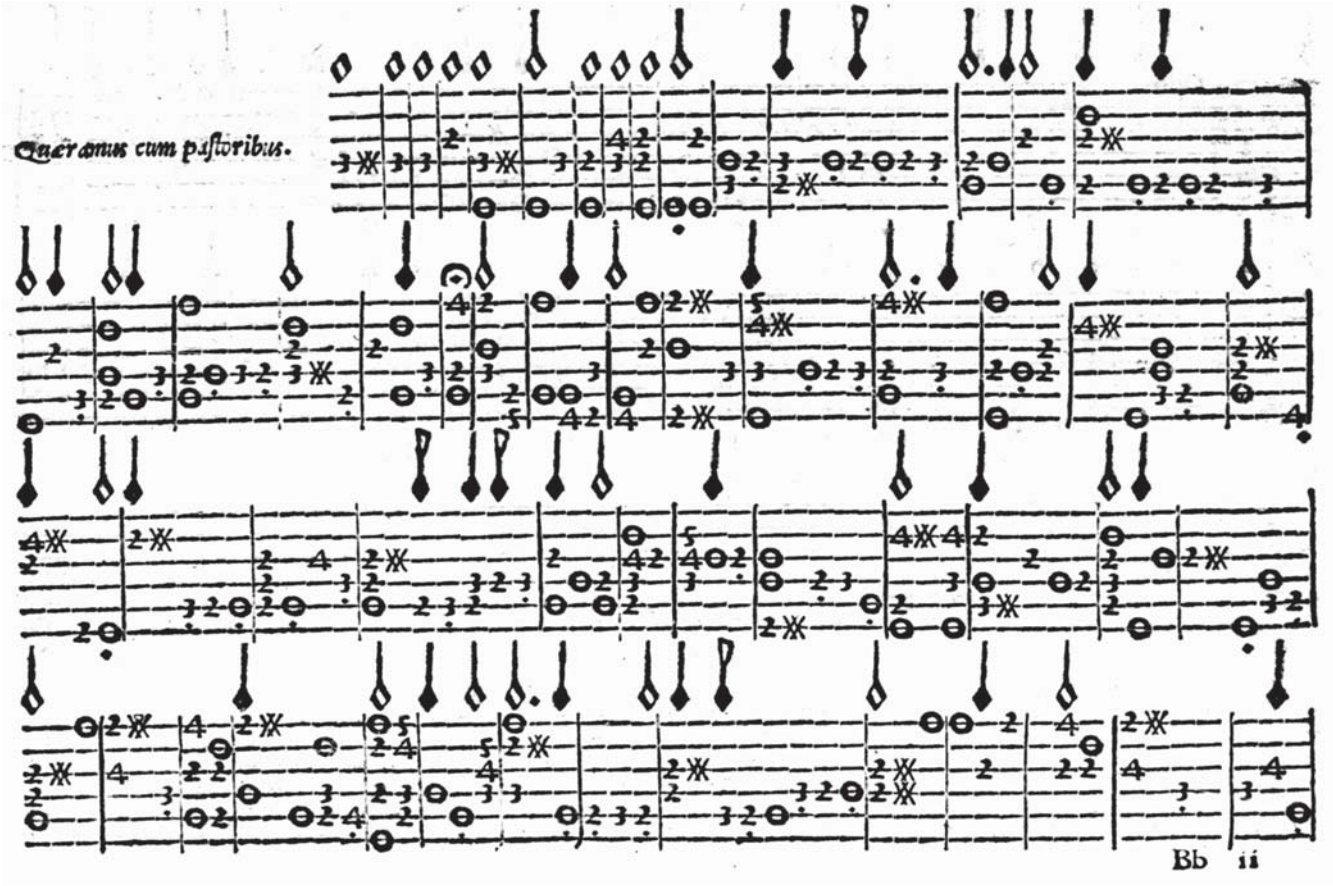


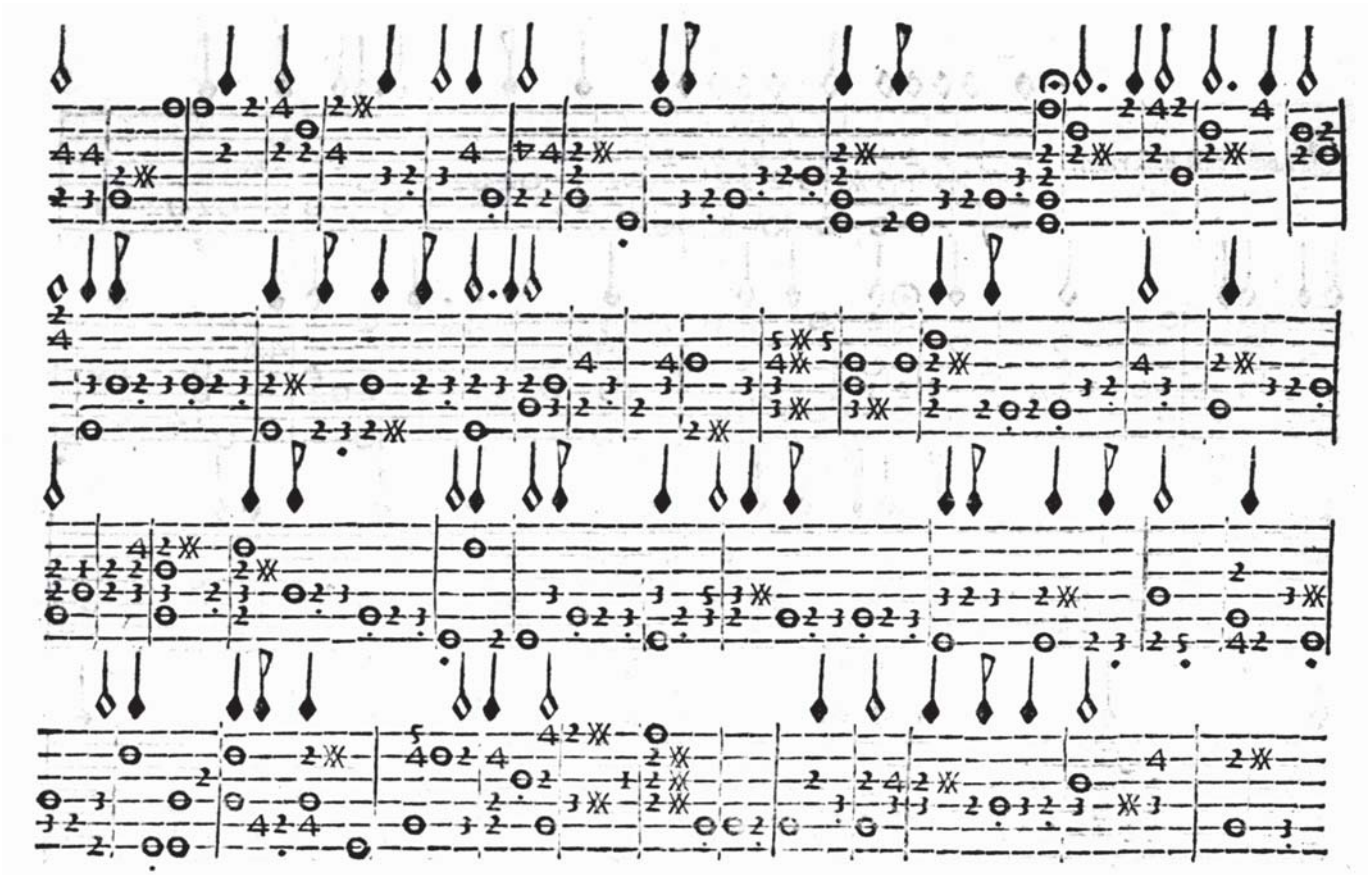

Deul double deul.

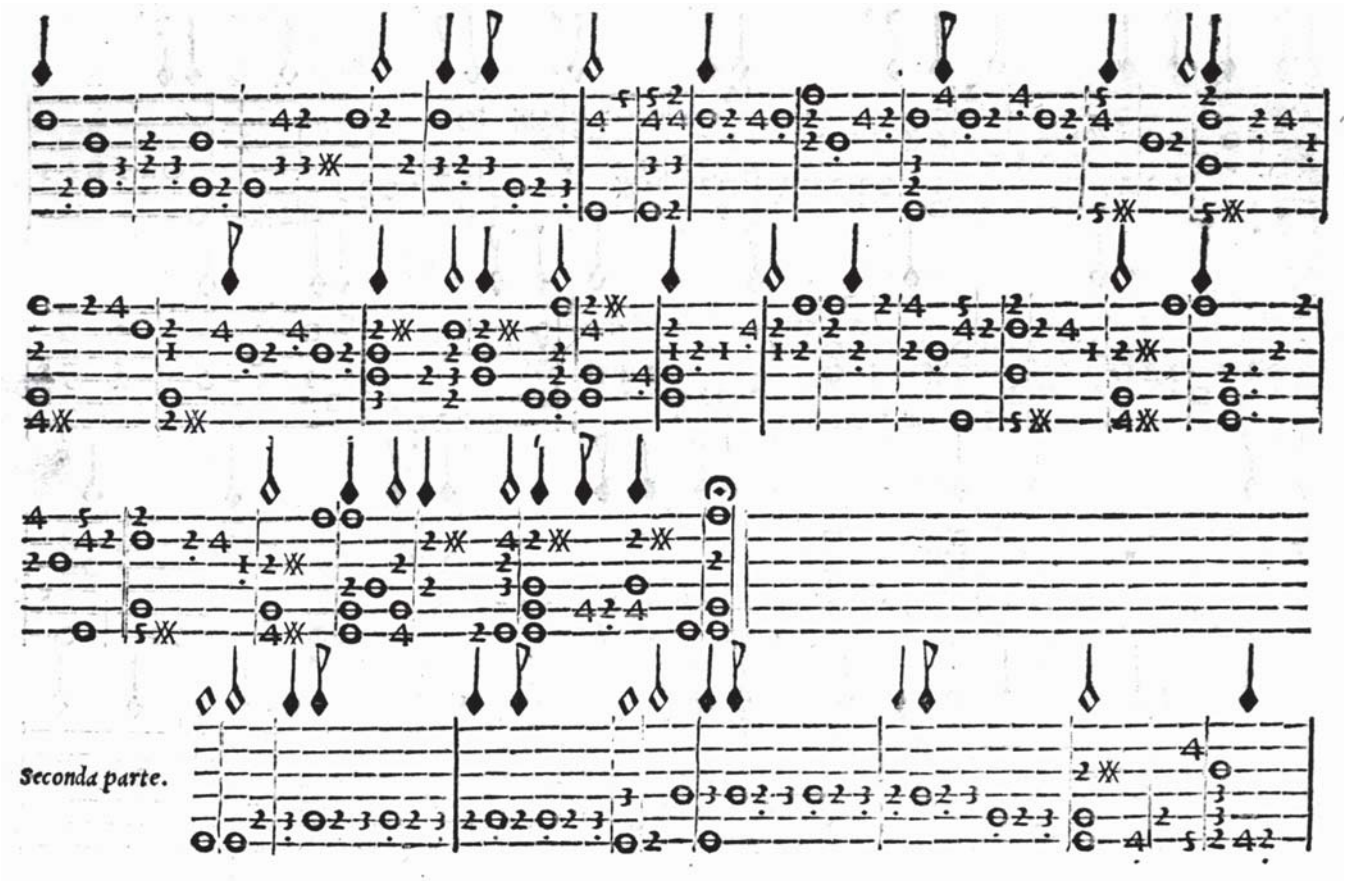

Il est bel et bon.

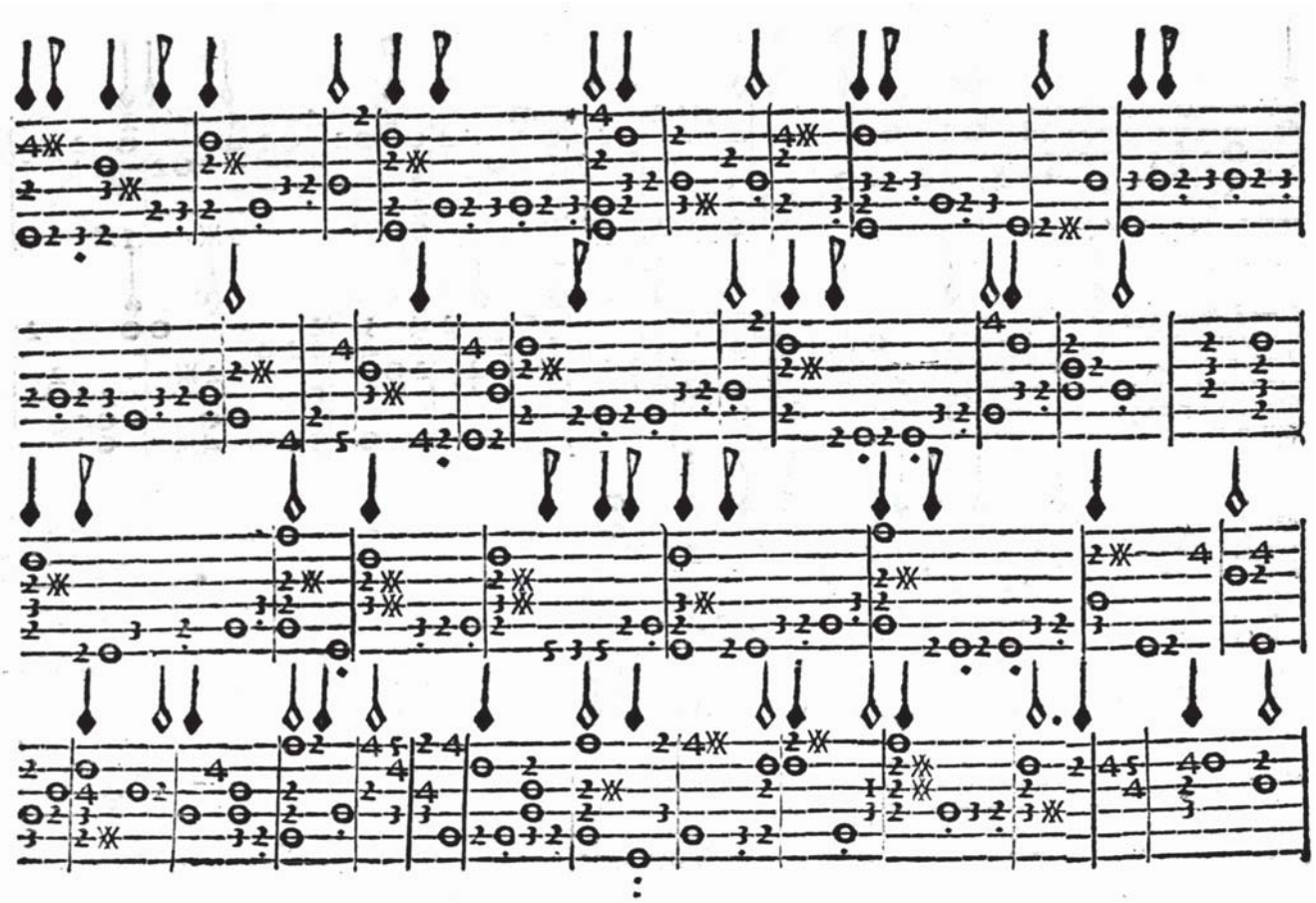

Bb

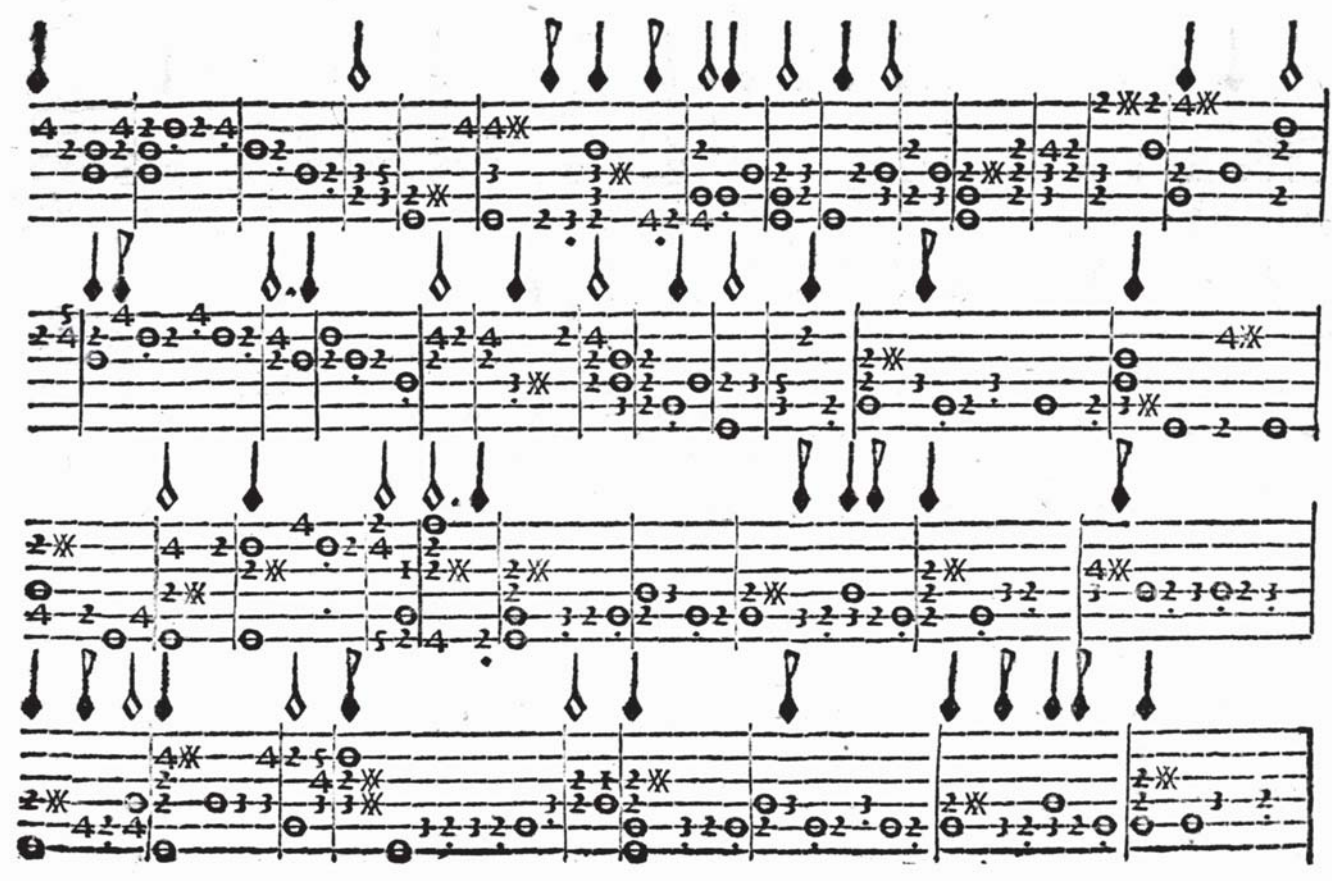


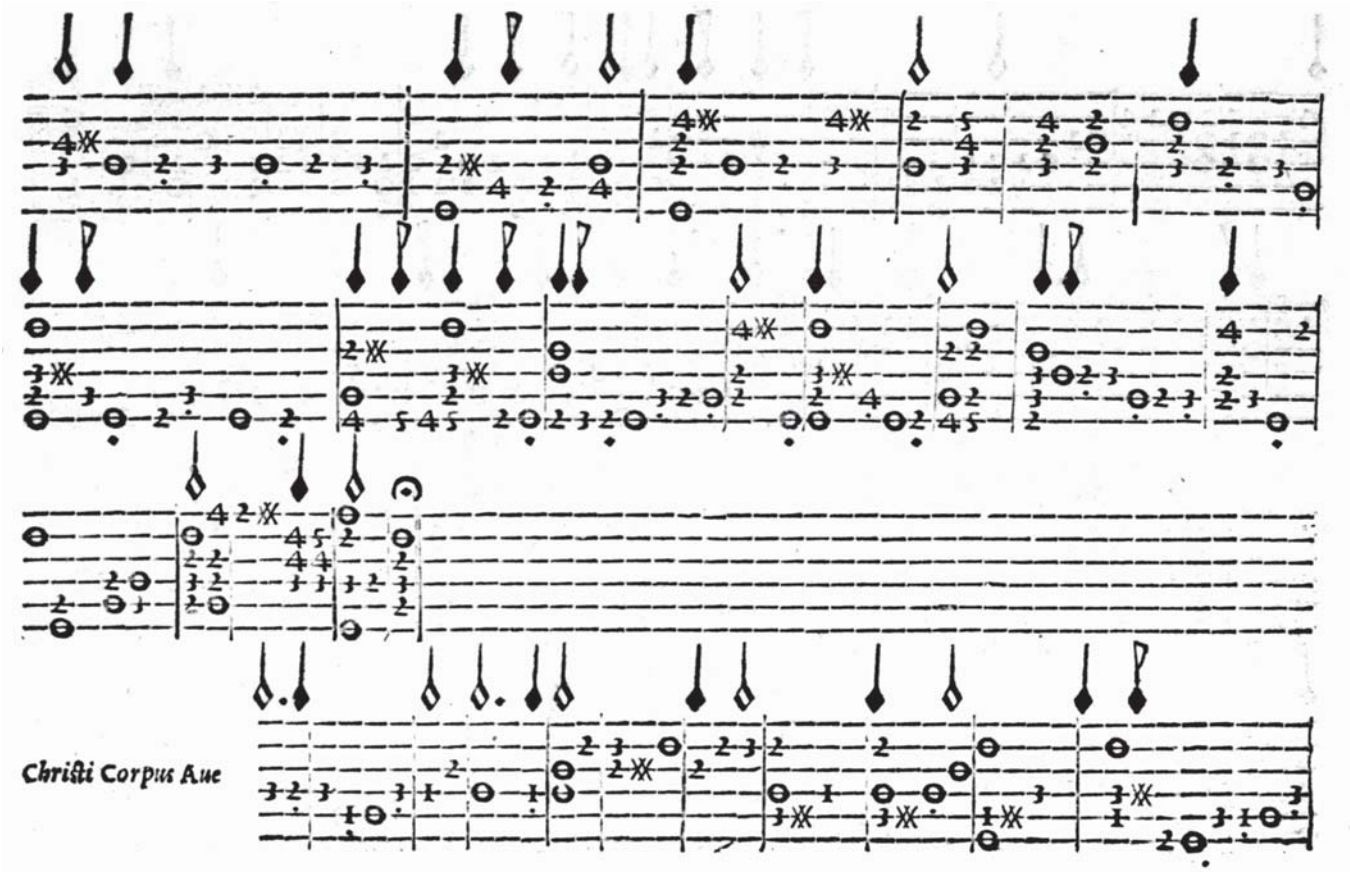

Quæramus cum pastoribus.

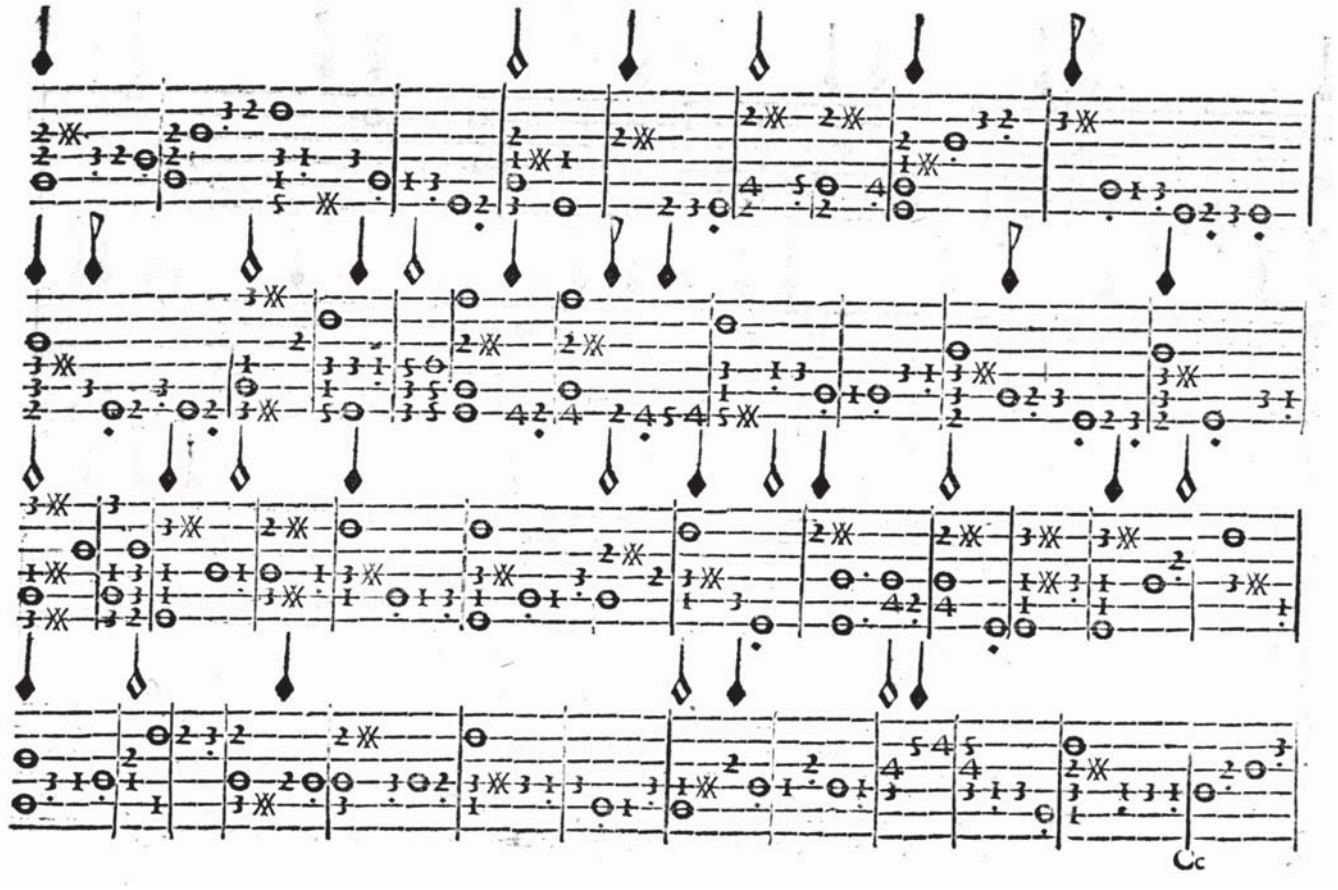


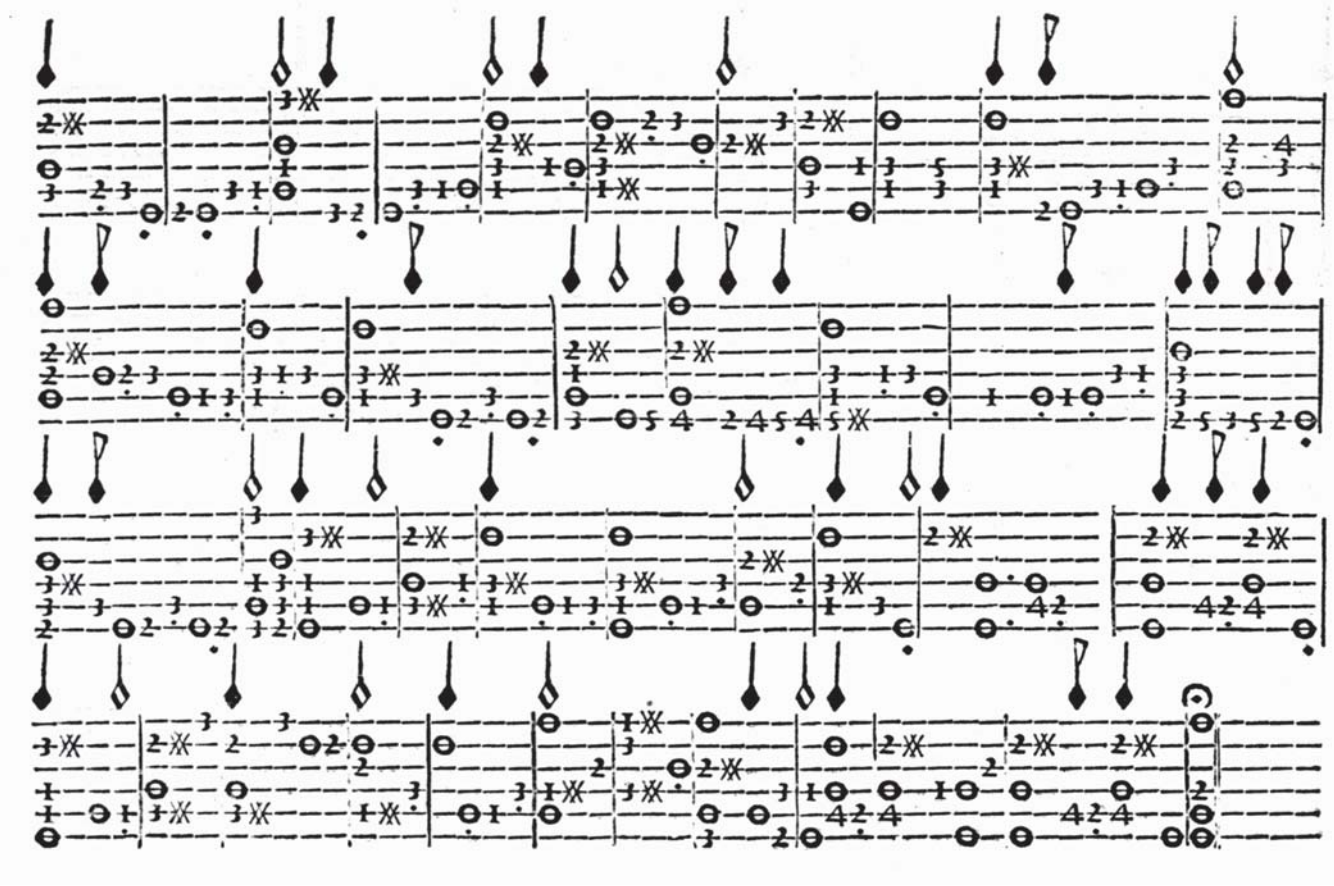

Seconda parte.

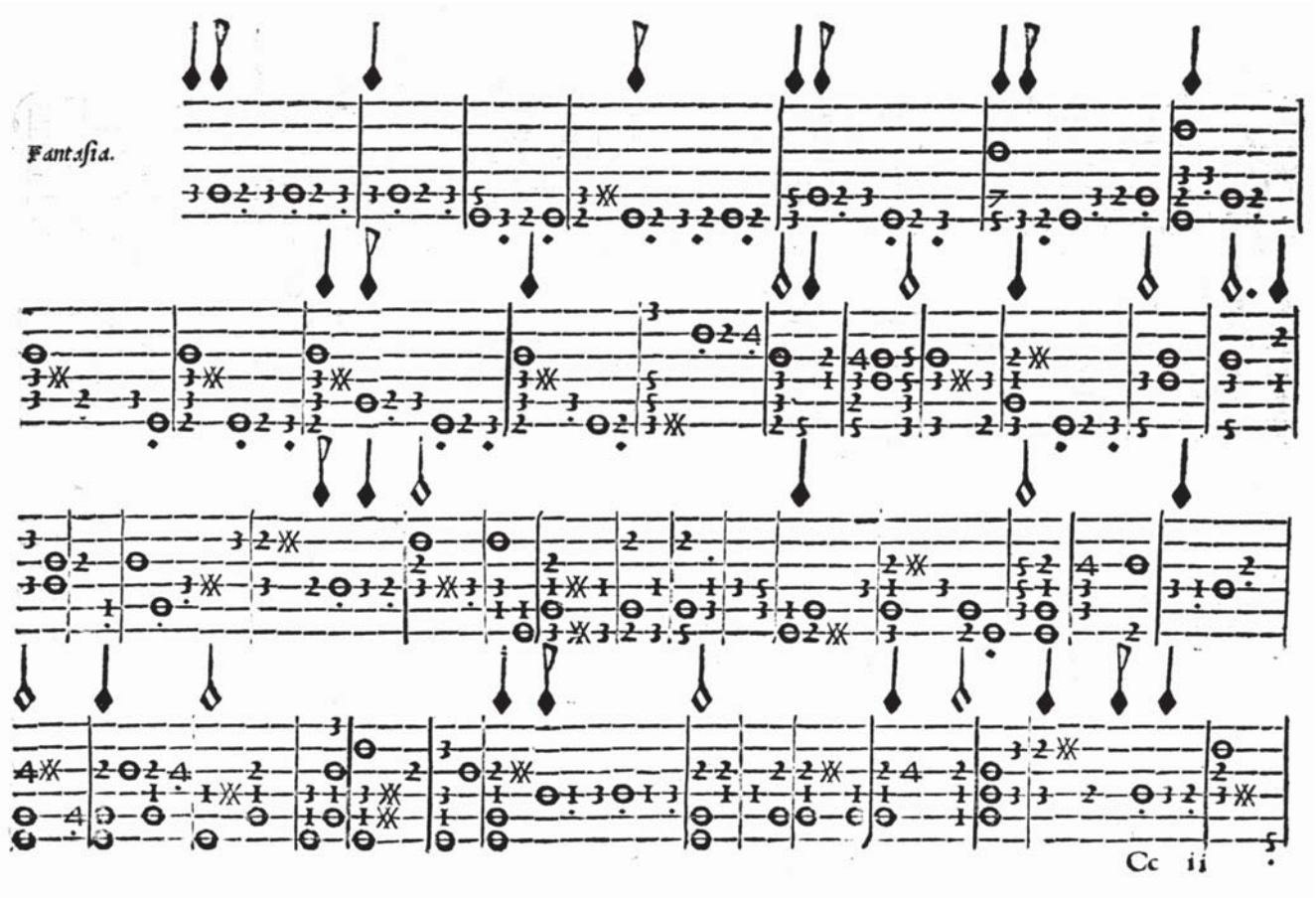


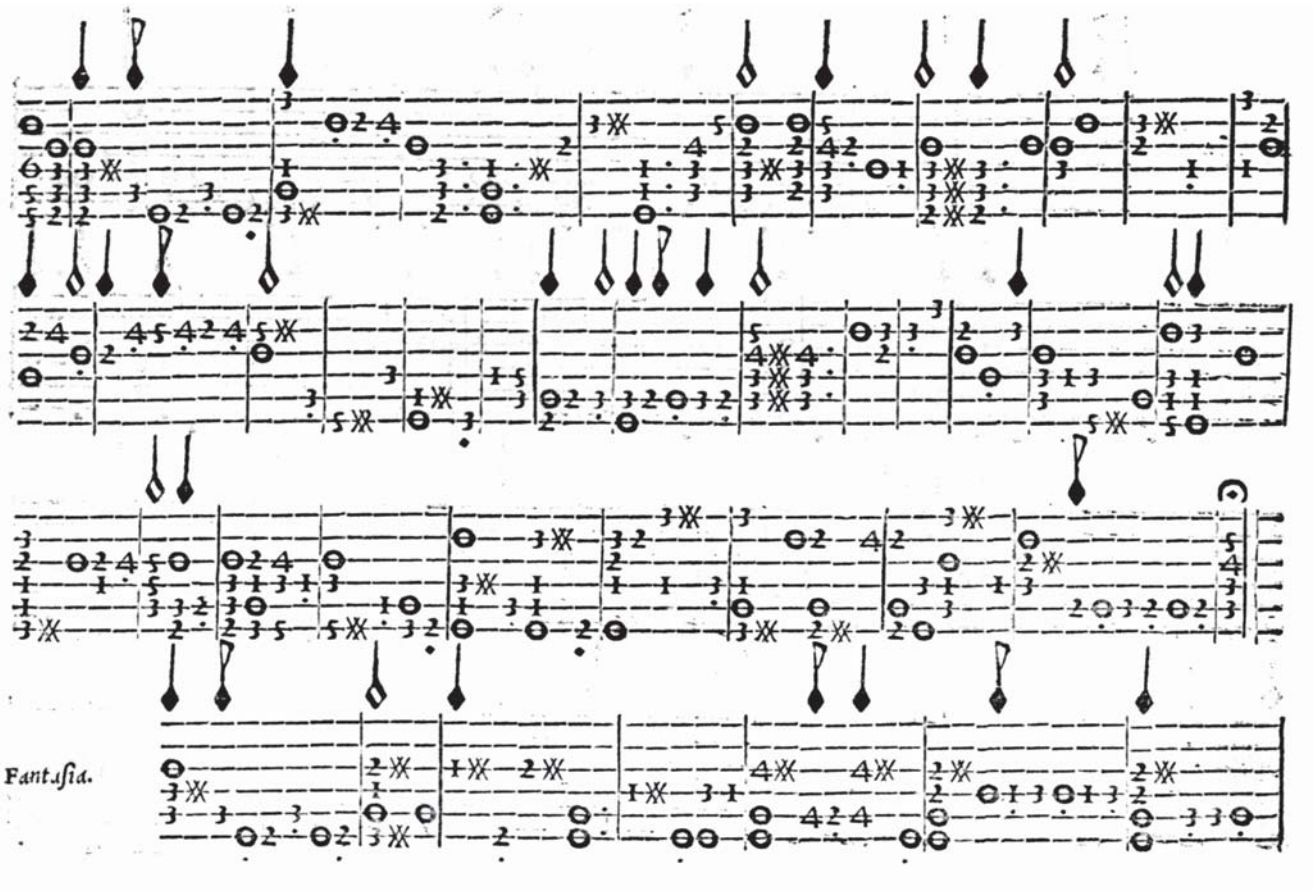


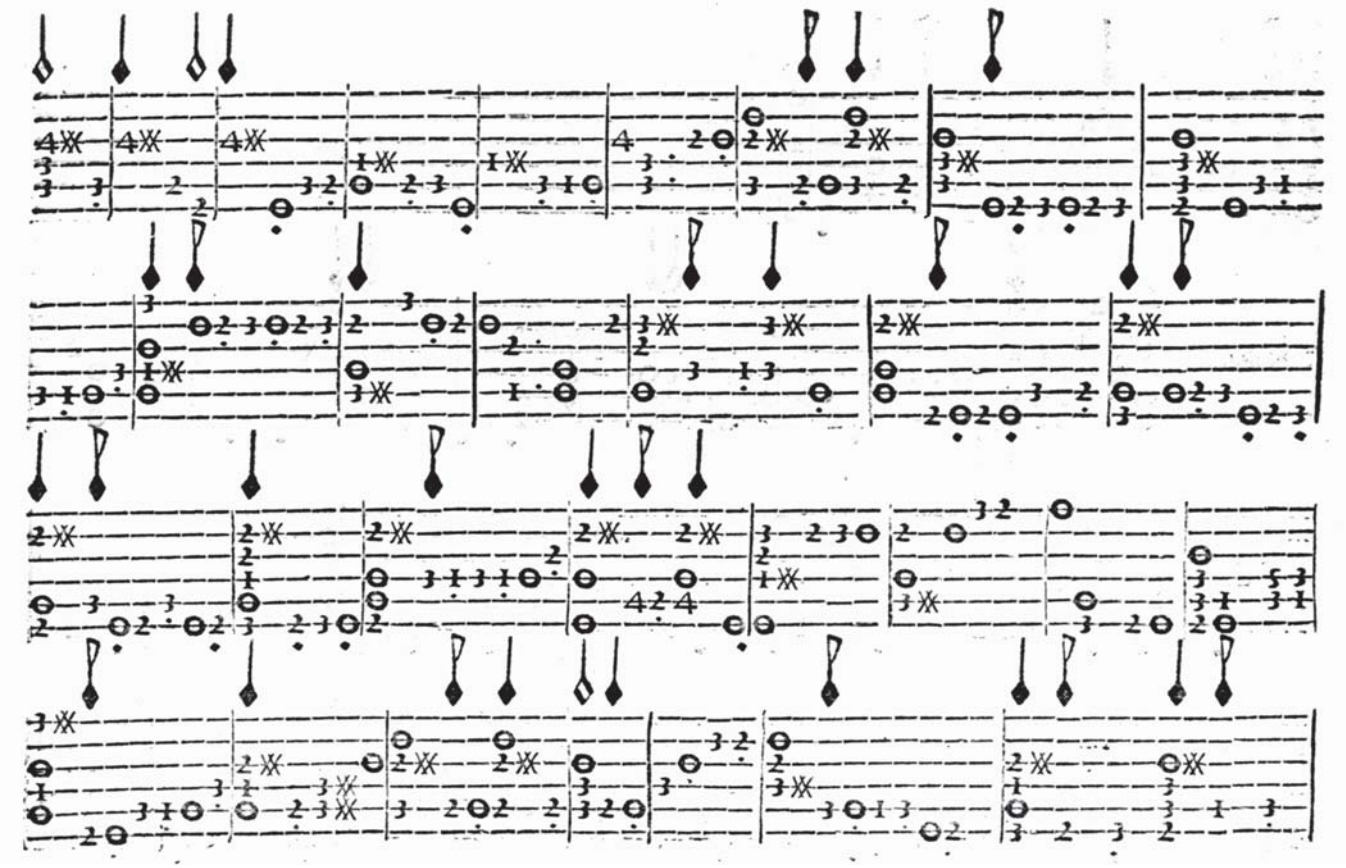

Christi Corpus Aue

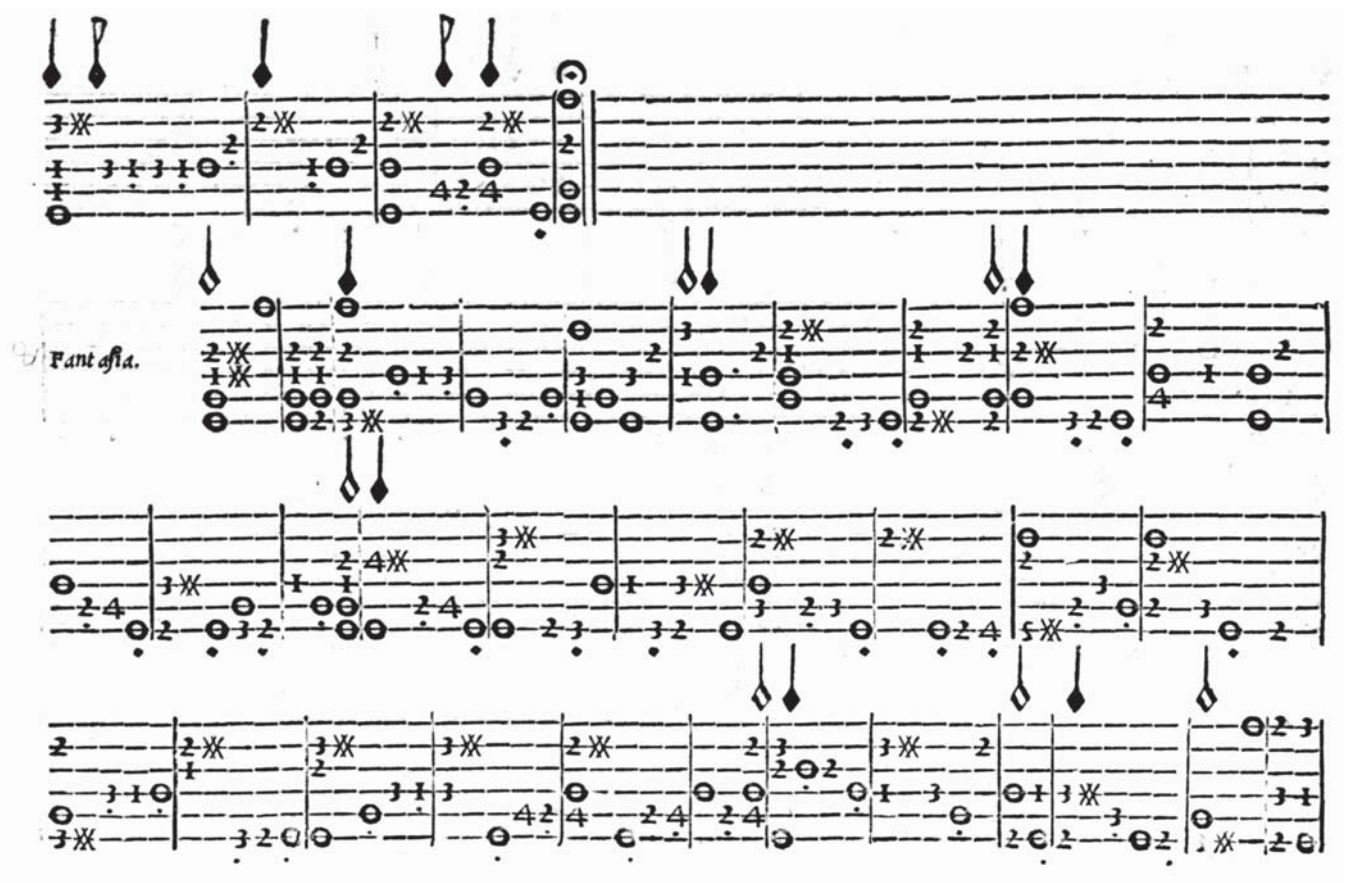

Cc

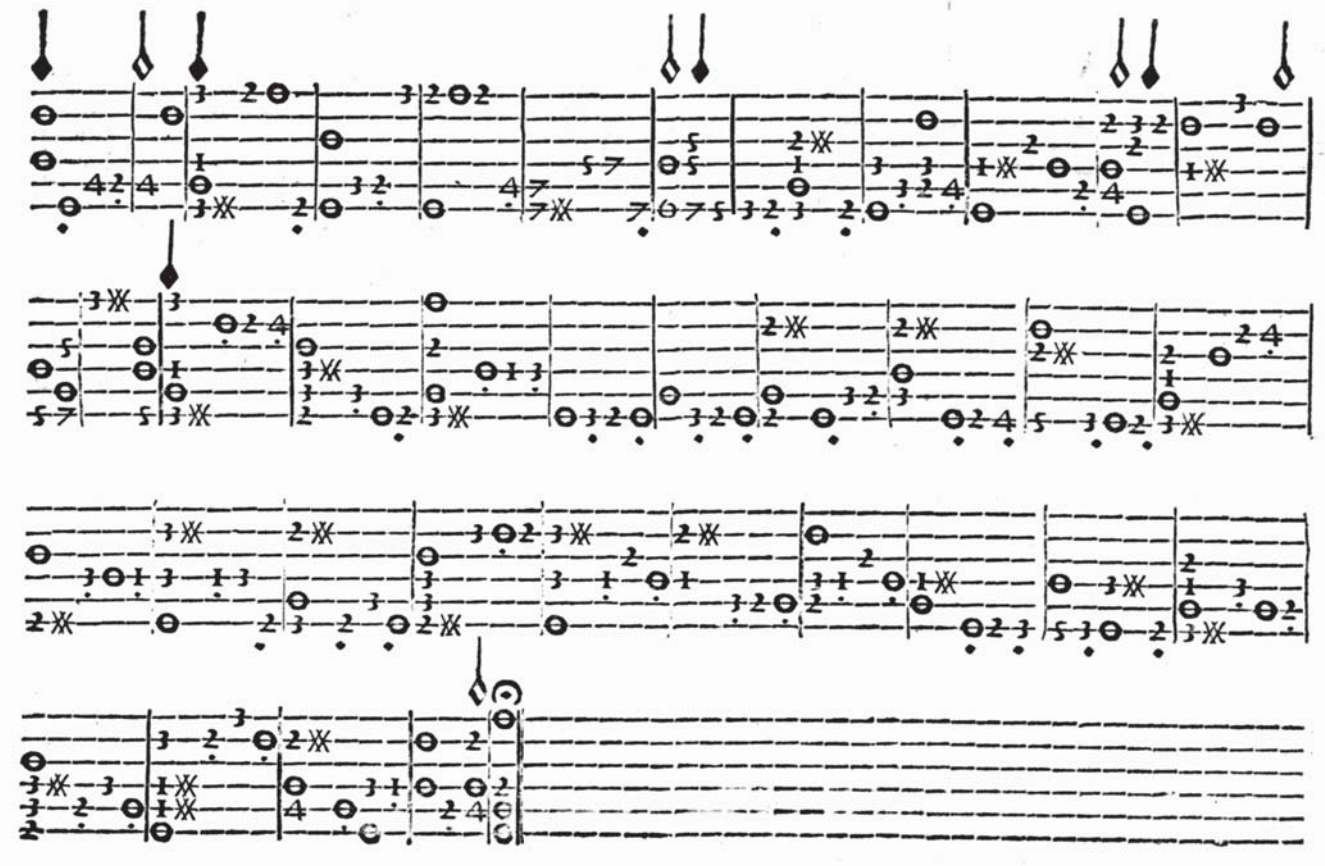


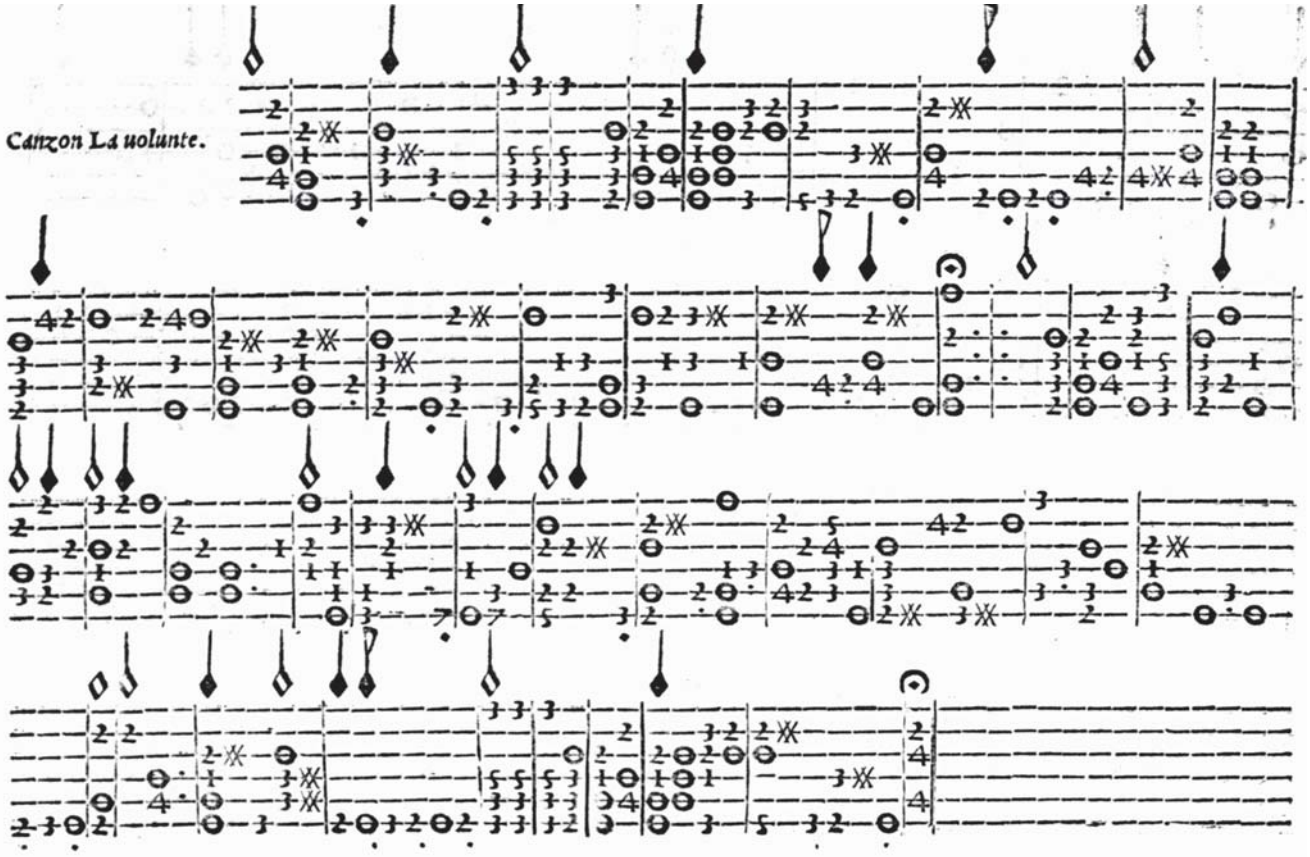

Fantasia.

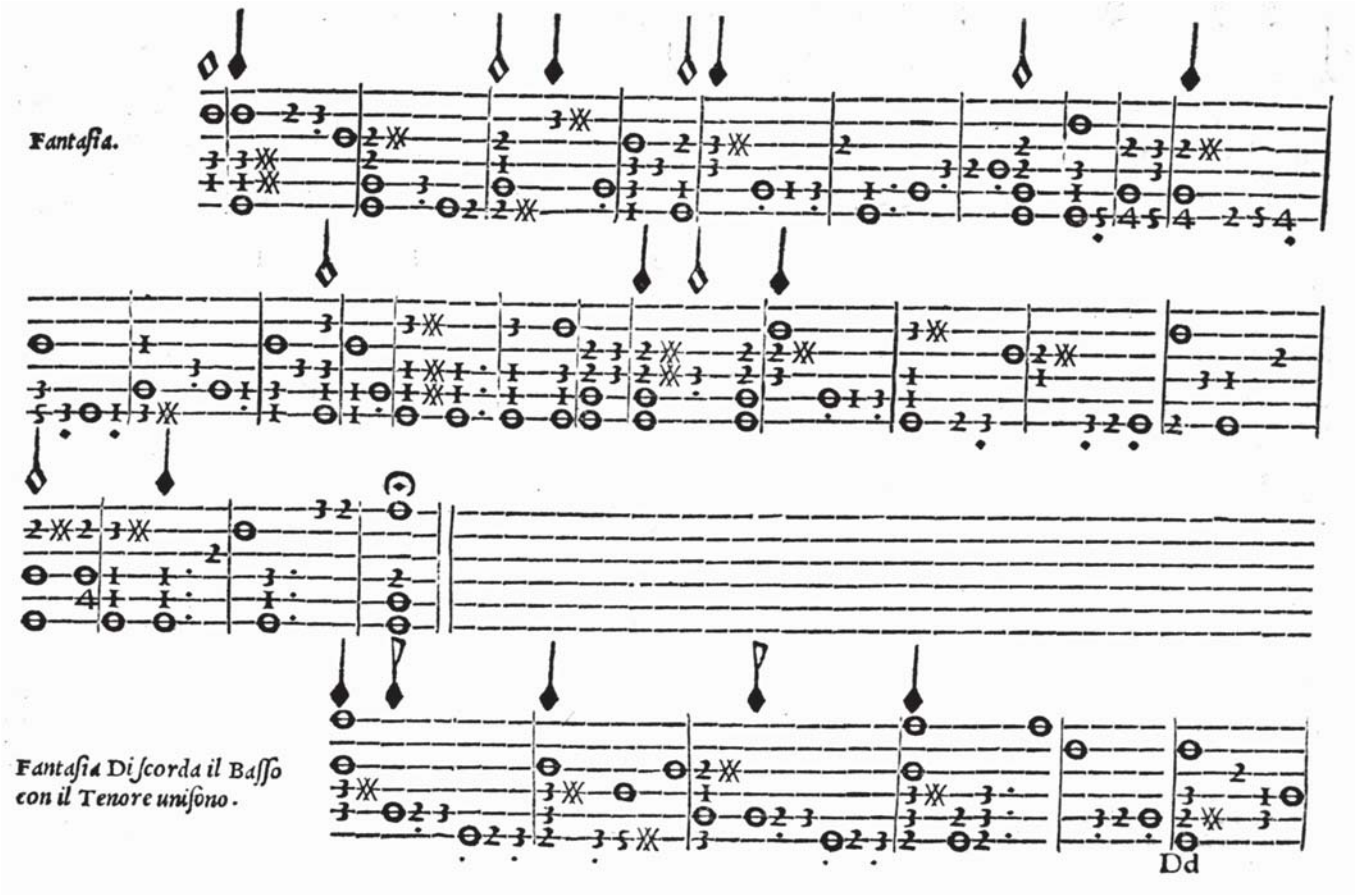

Fantaſia.

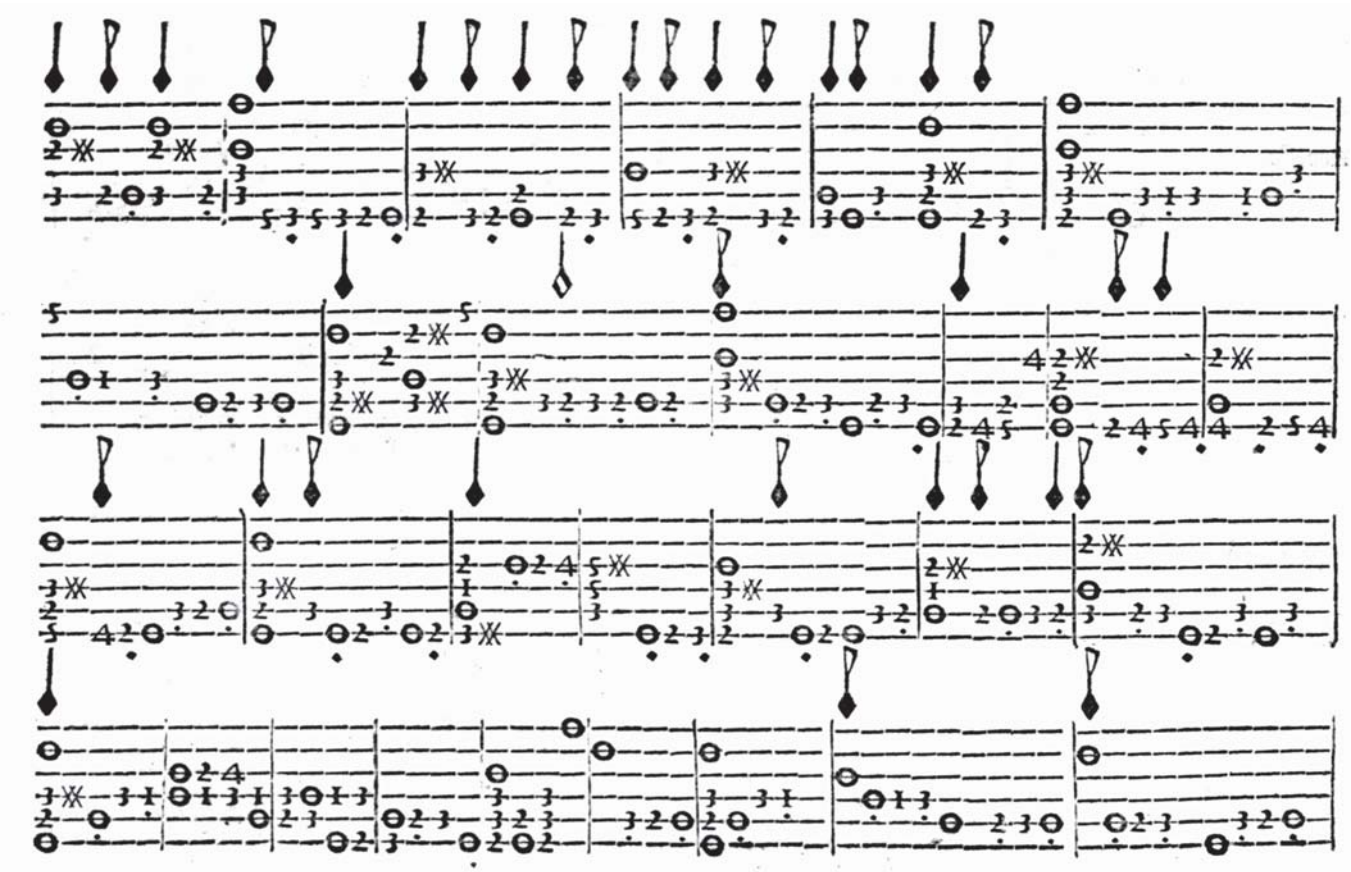


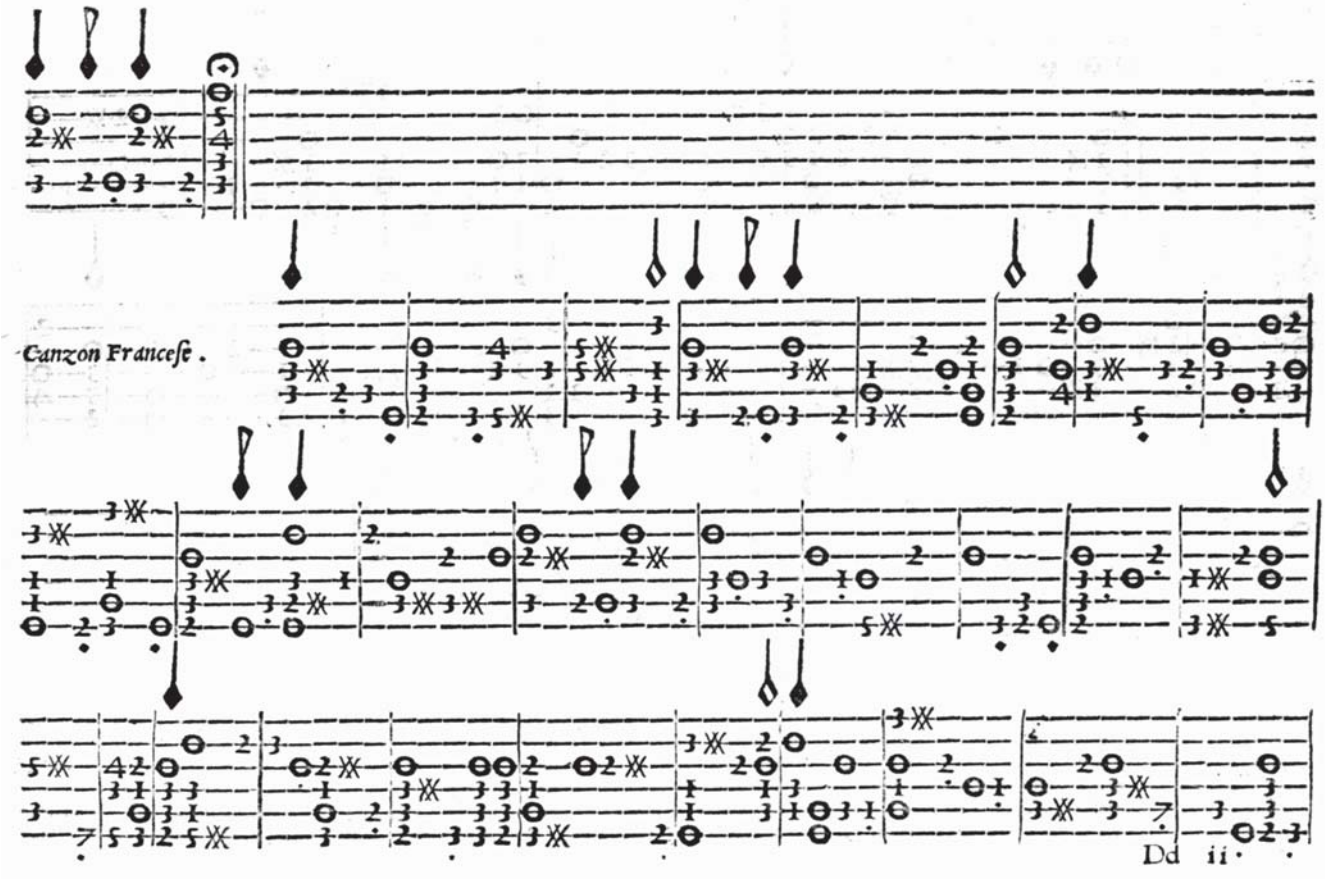

Fant asia.

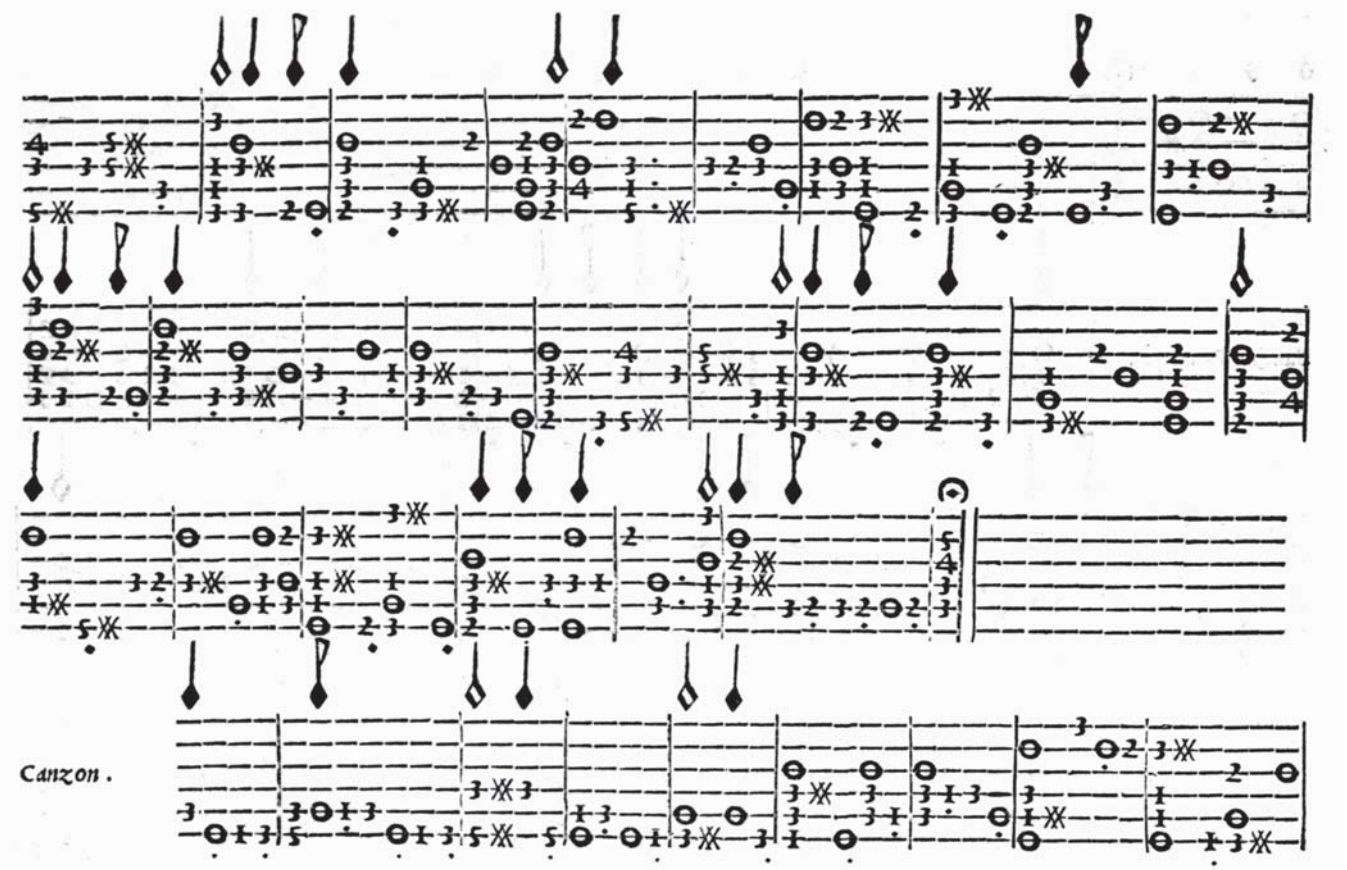


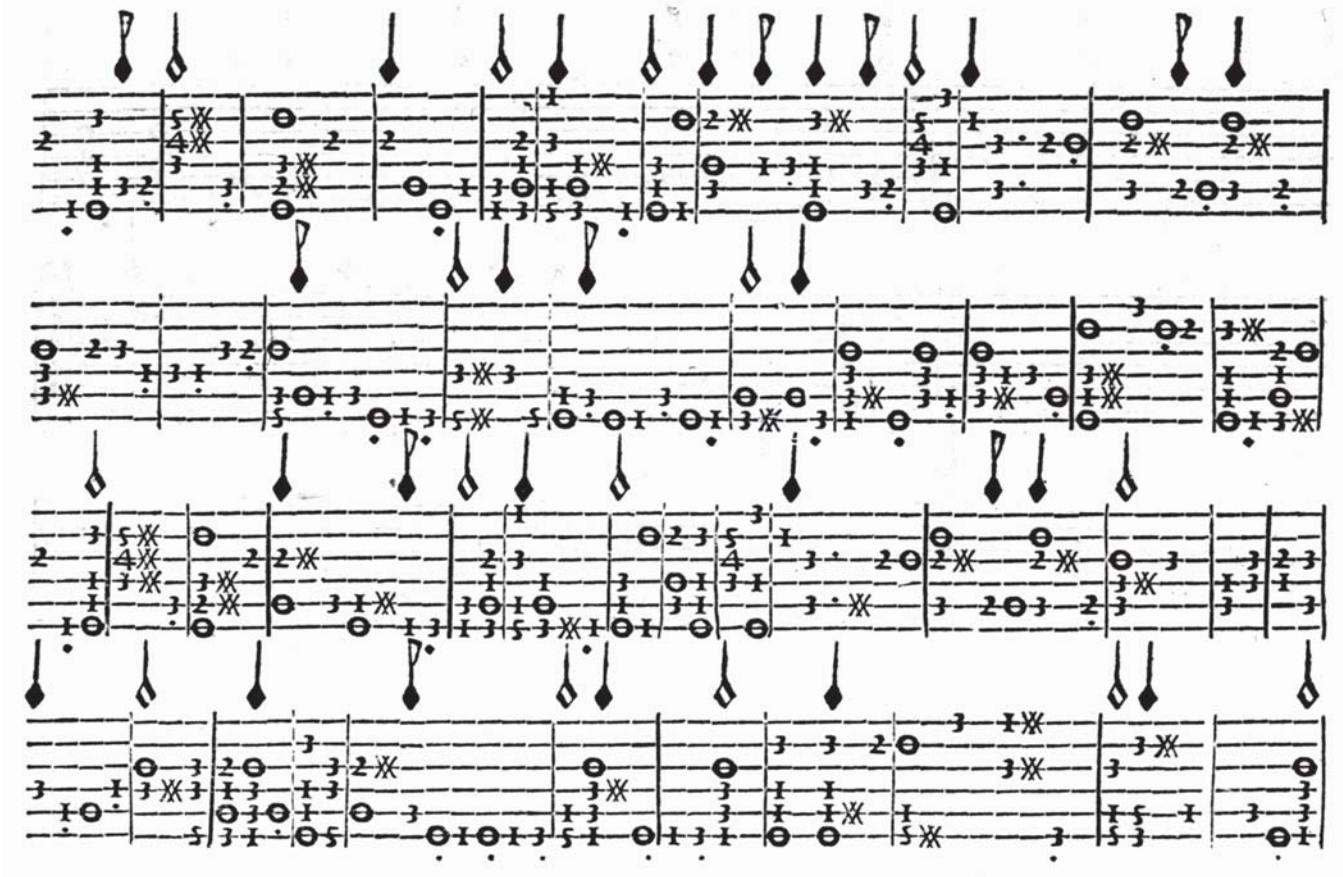

Canzon La uolunte.

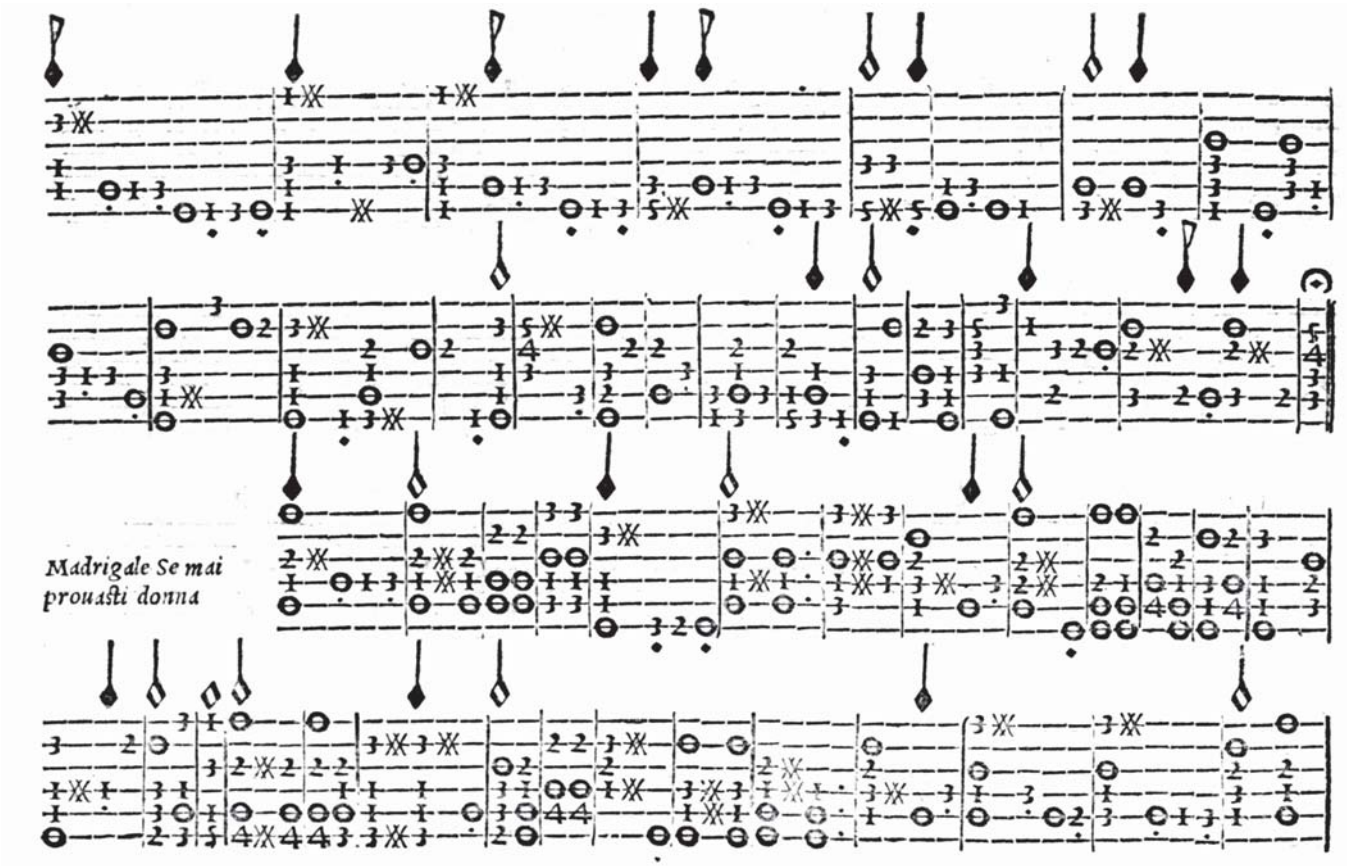

Fantaſia.
Fantaſia Diſcorda il Baſſo
con il Tenore uniſono.
Dd

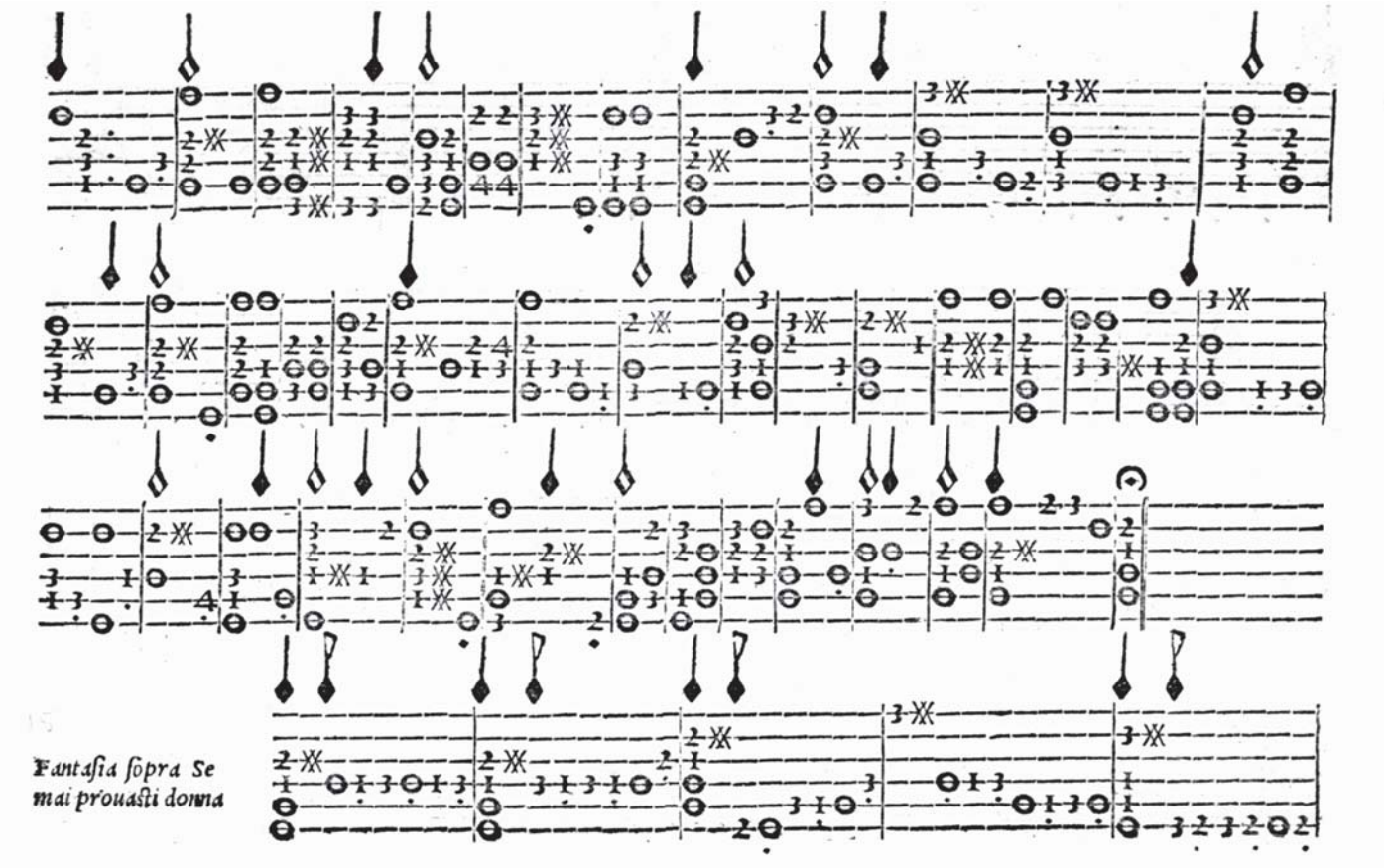


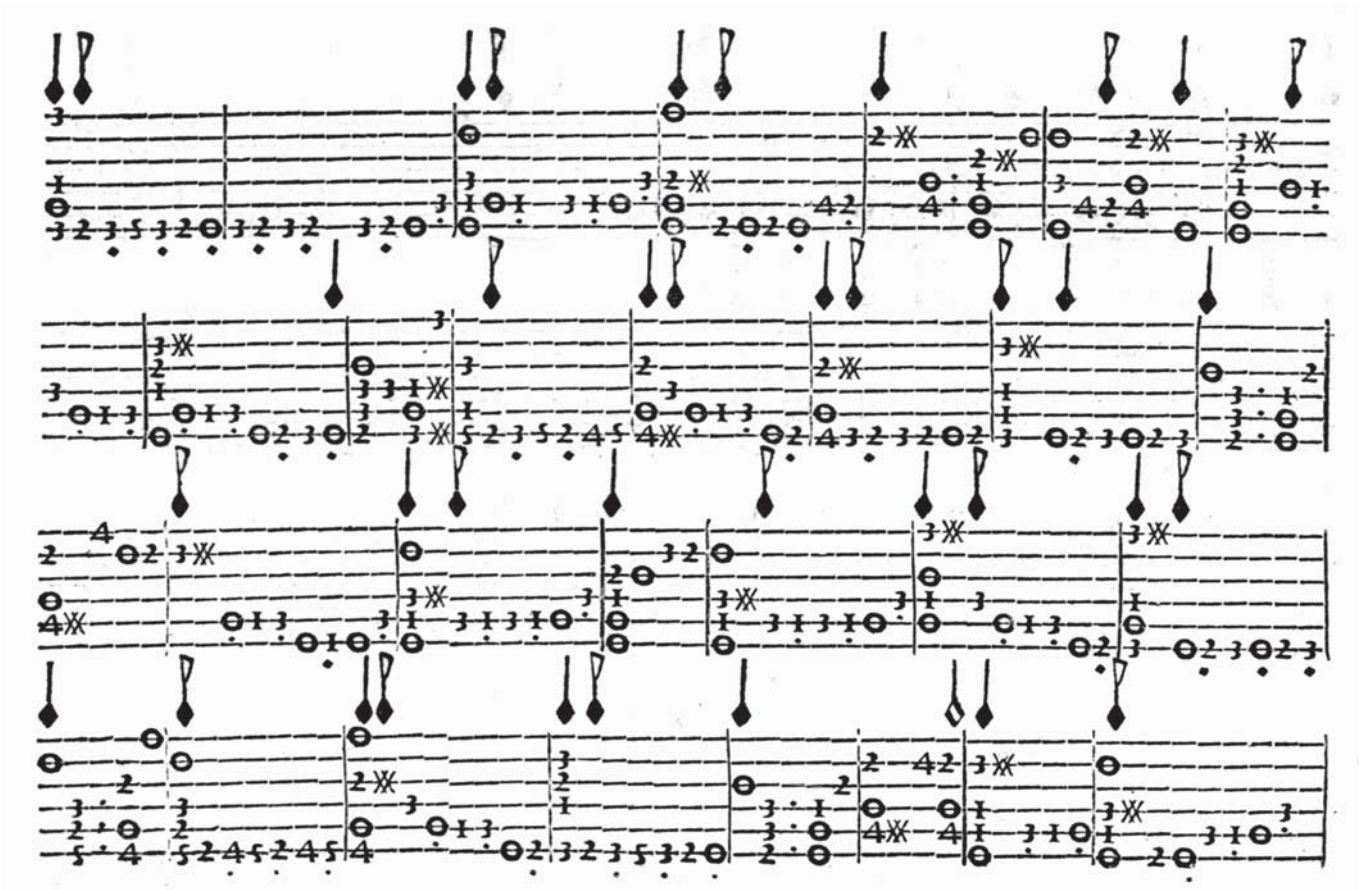

Canzon Francese .

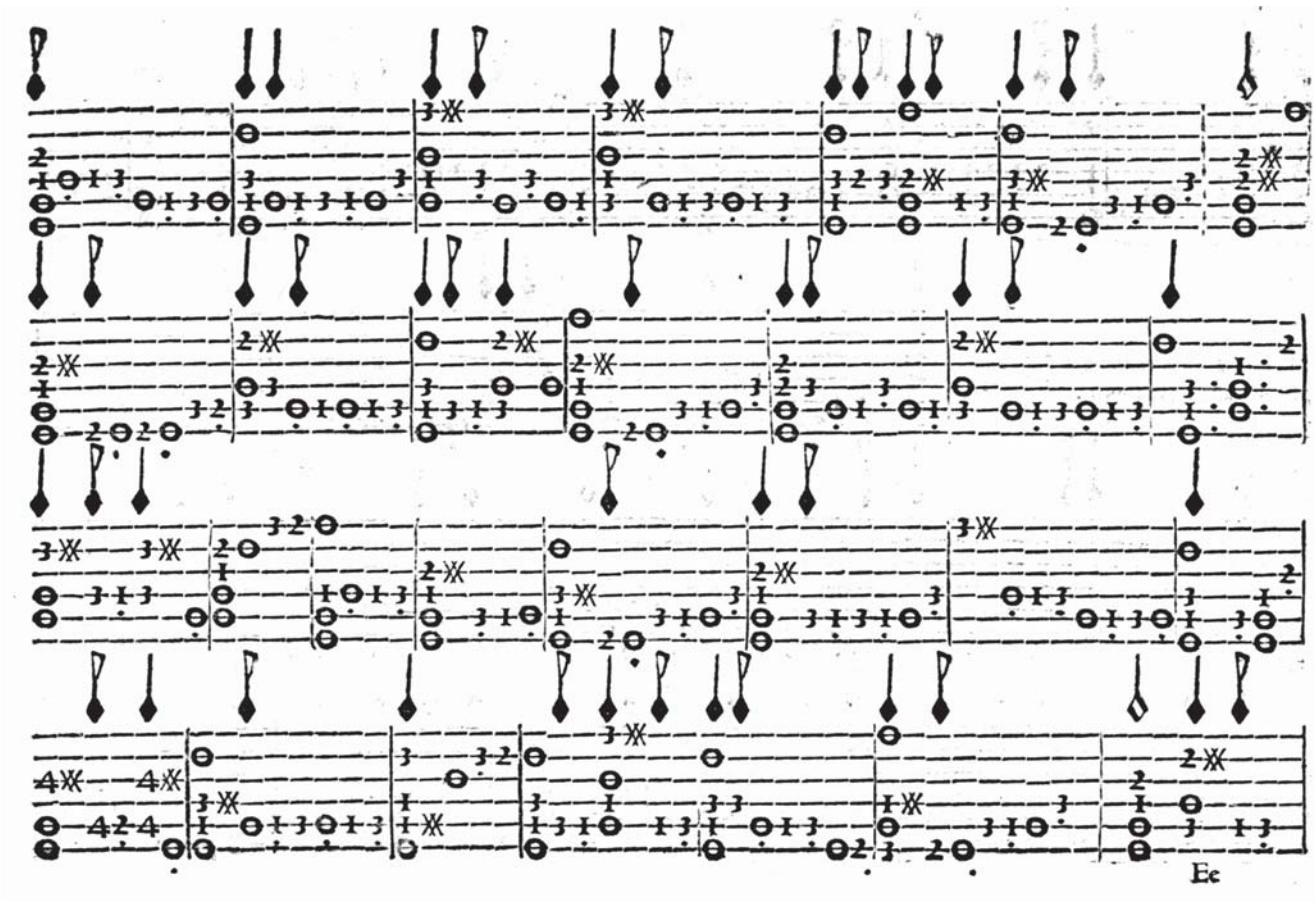

Canzon .

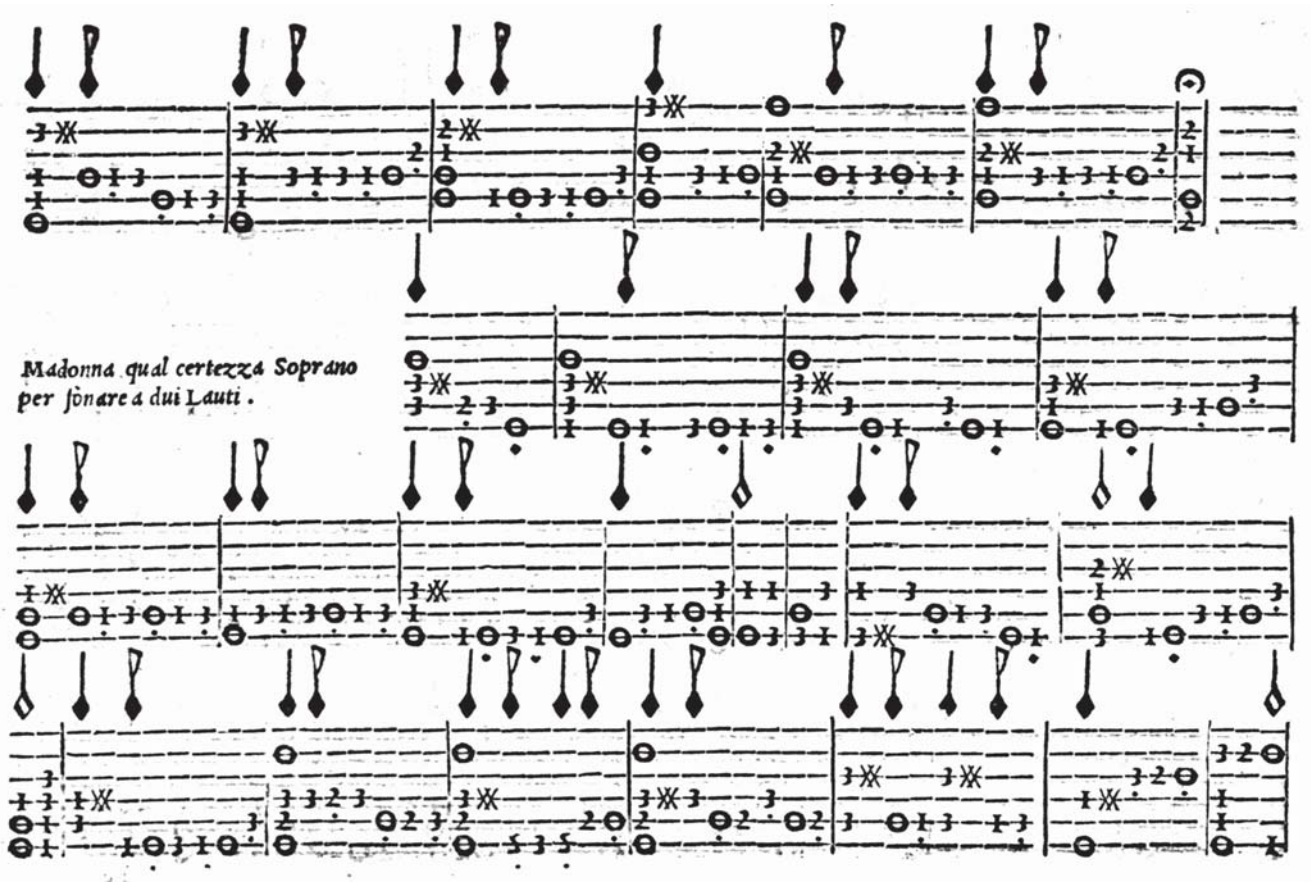


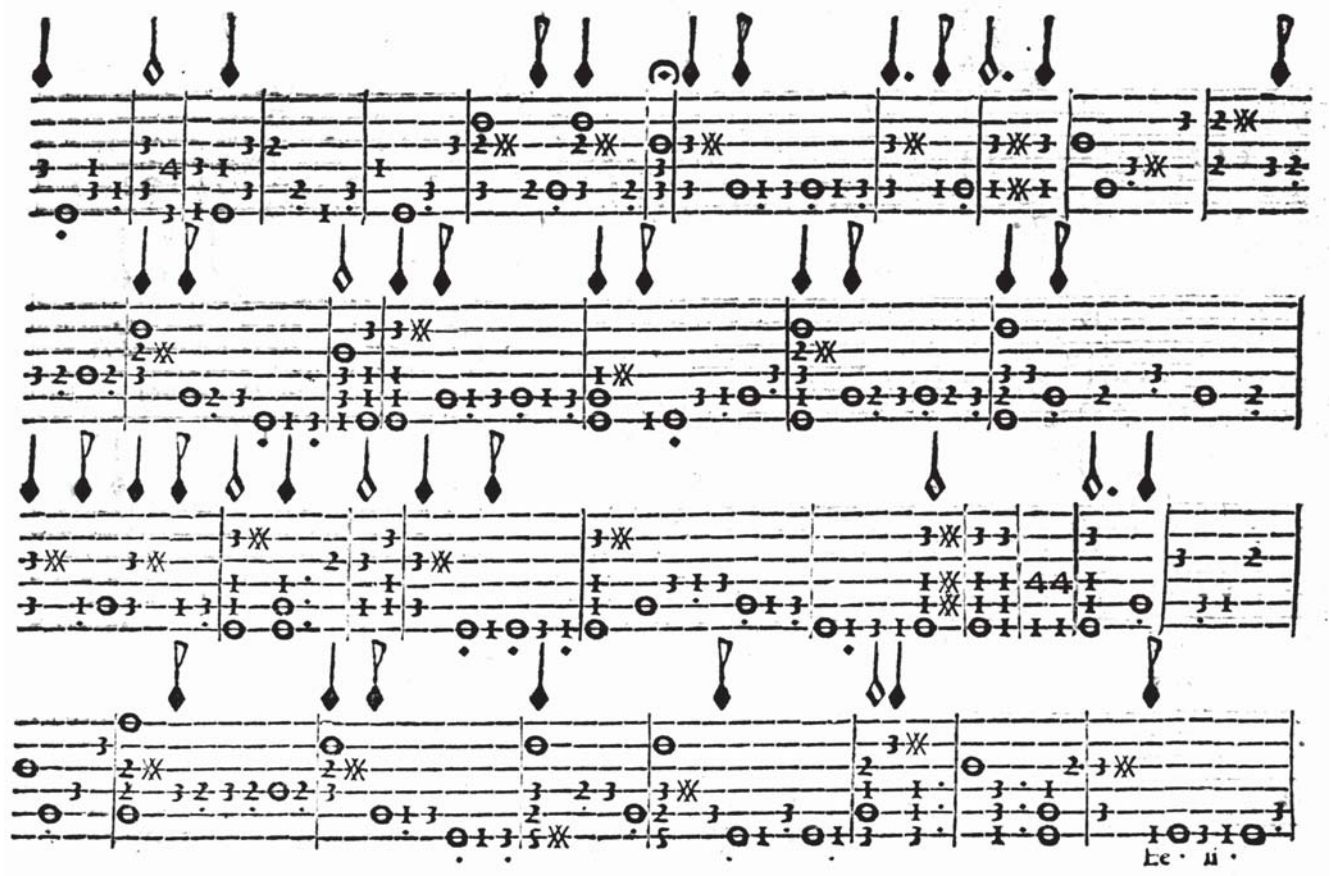

Madrigale Se mai
prouasti donna

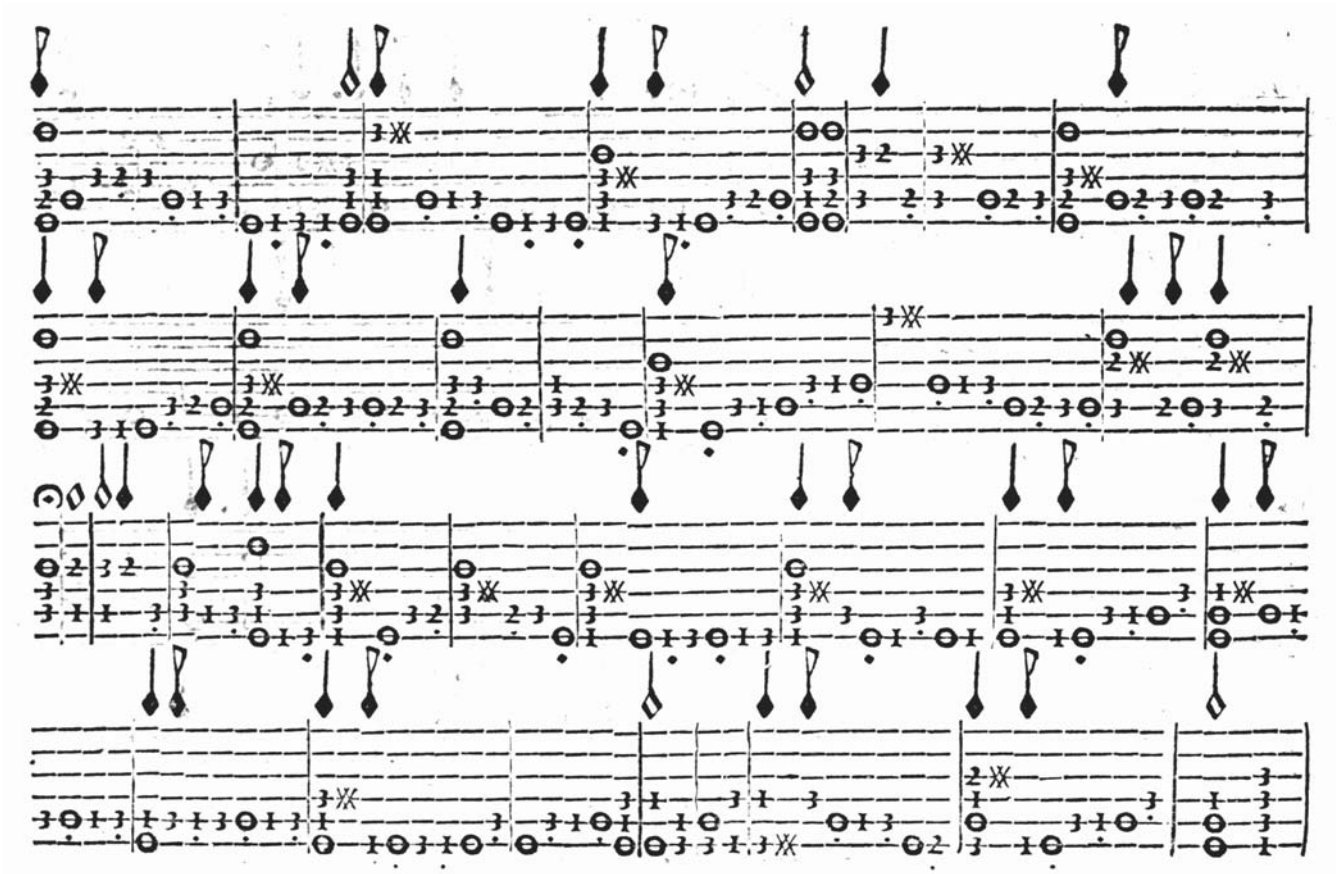

Fantasia sopra Se
mai prouasti donna

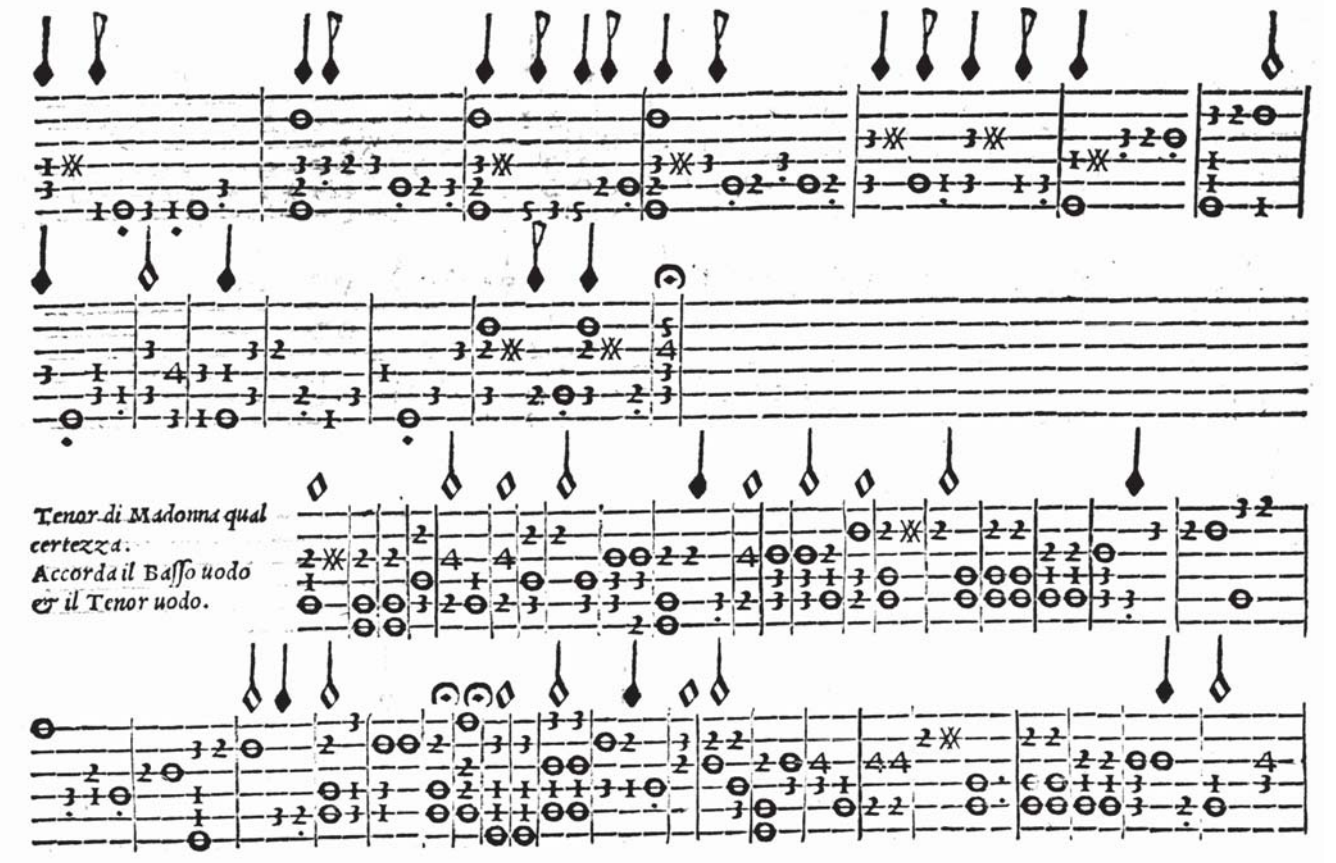


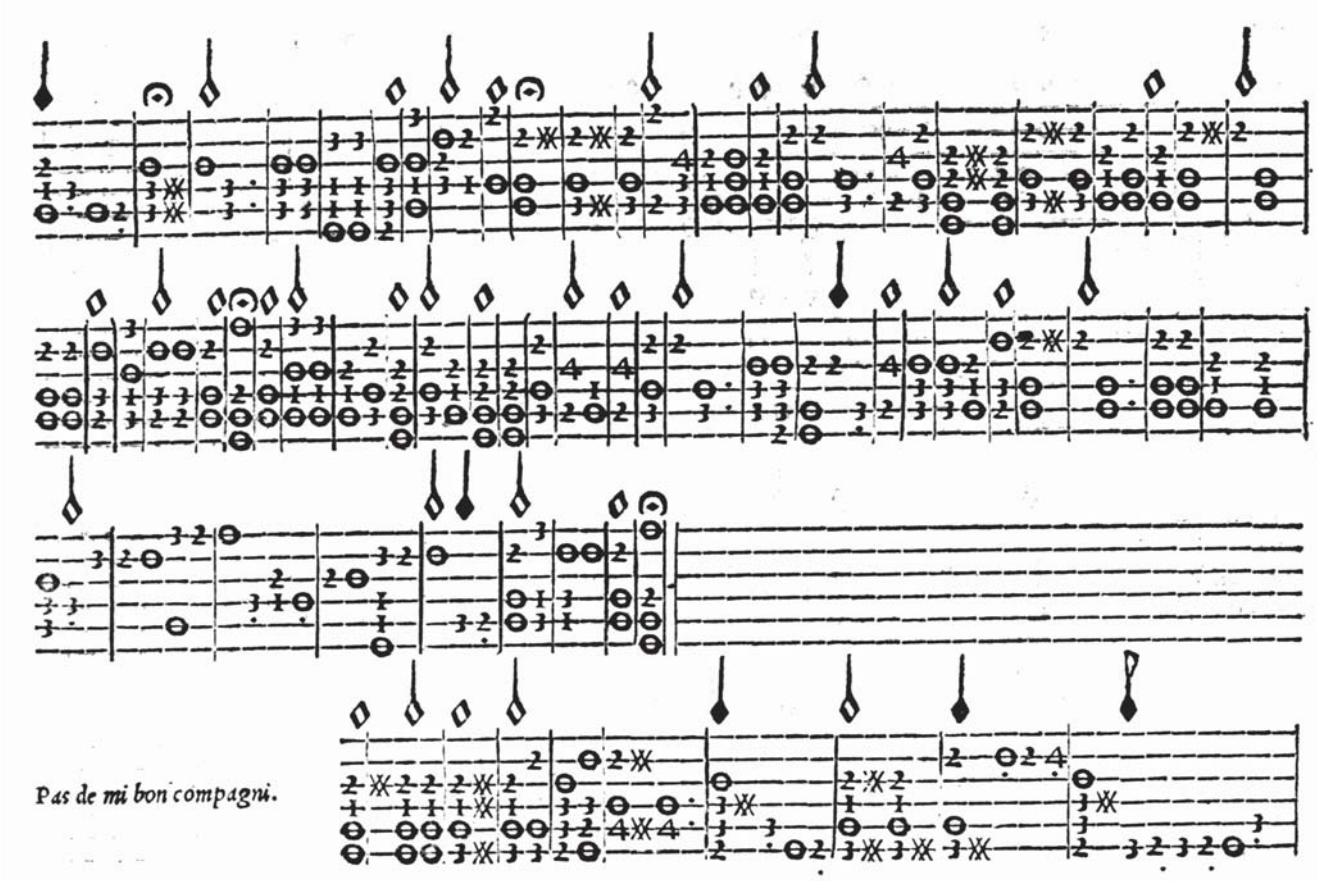

Ee

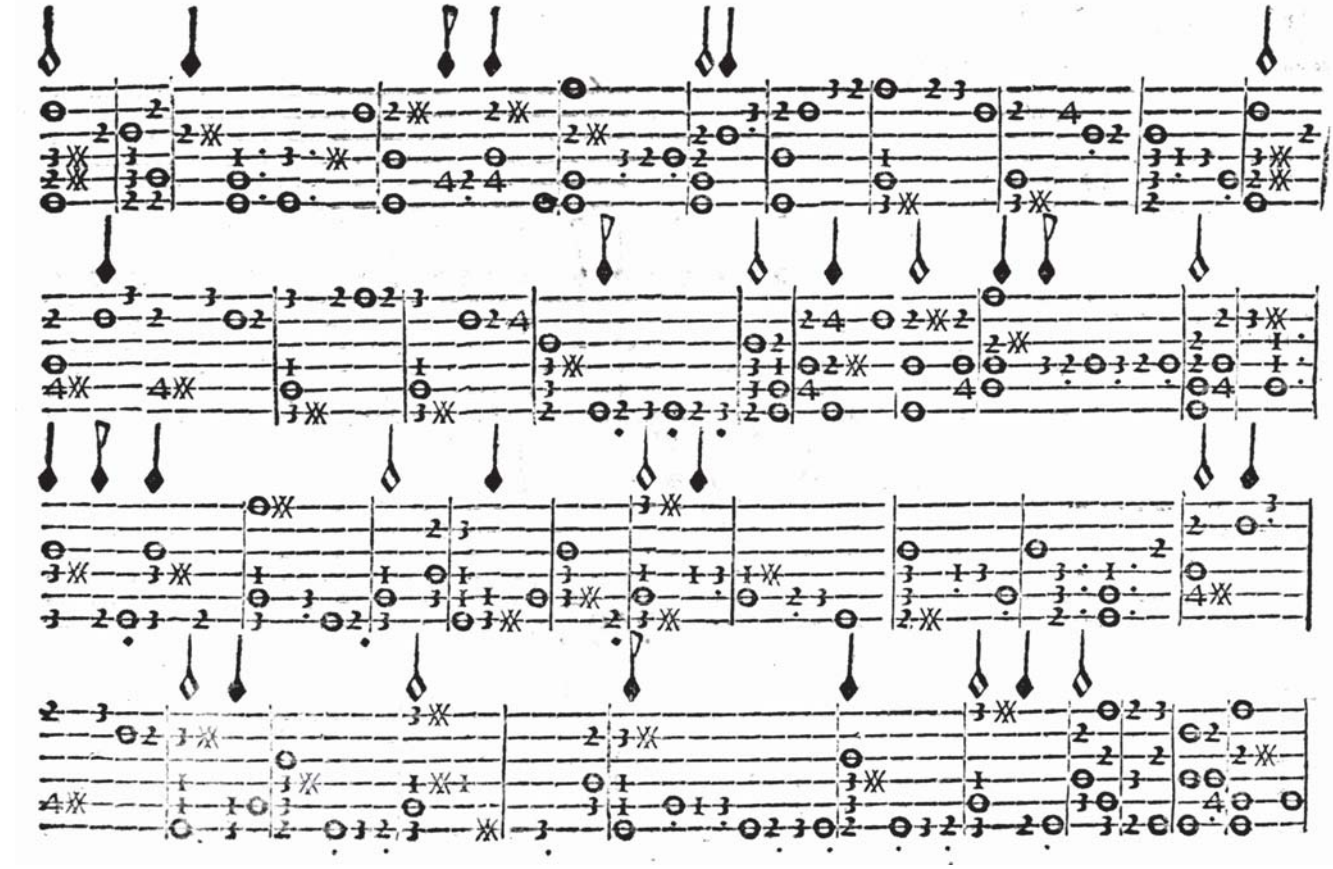

Madonna qual certezza Soprano
per sonare a dui Lauti .

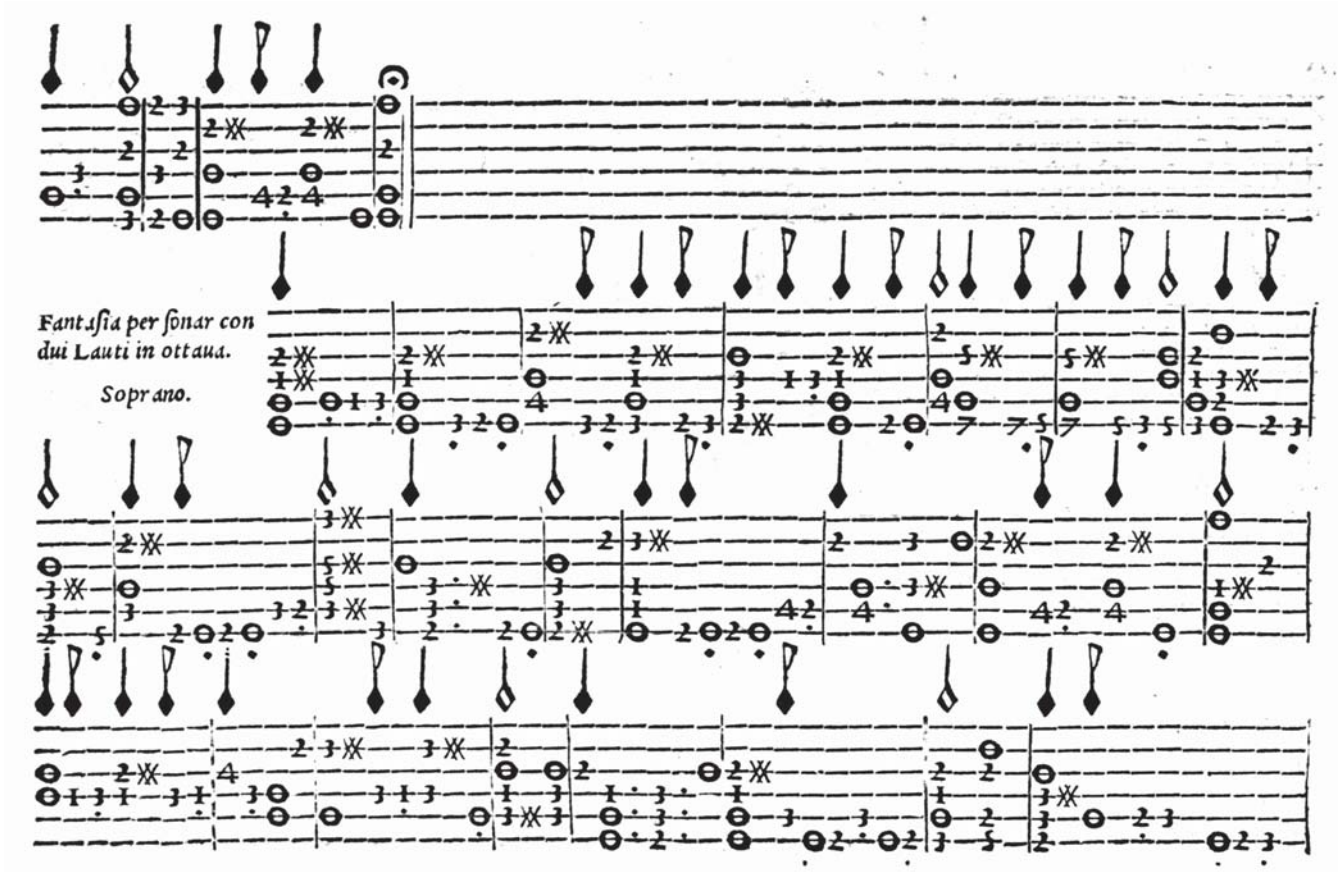

Ee · ii ·

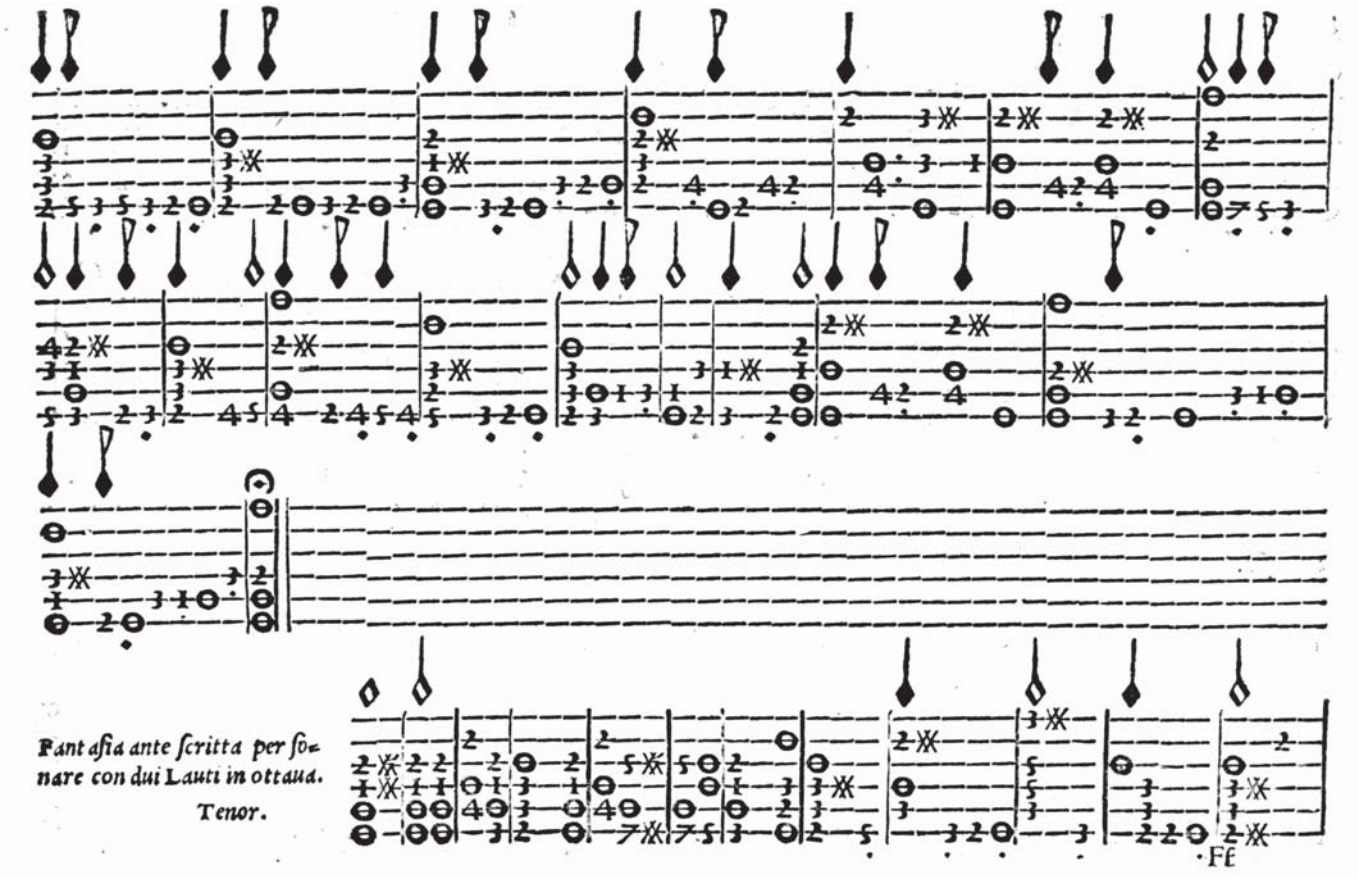


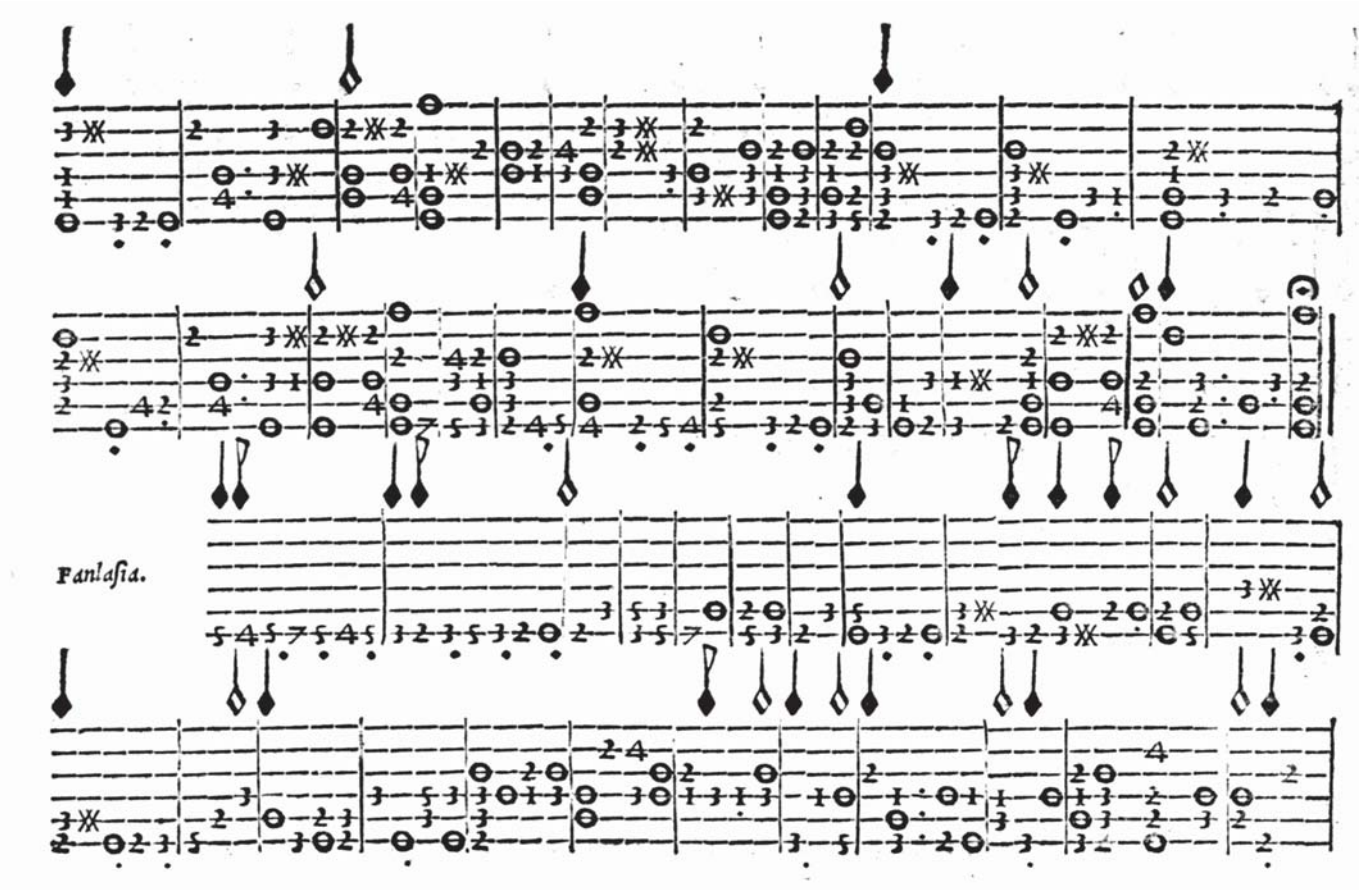

Tenor di Madonna qual
certezza.
Accorda il Basso uodo
& il Tenor uodo.

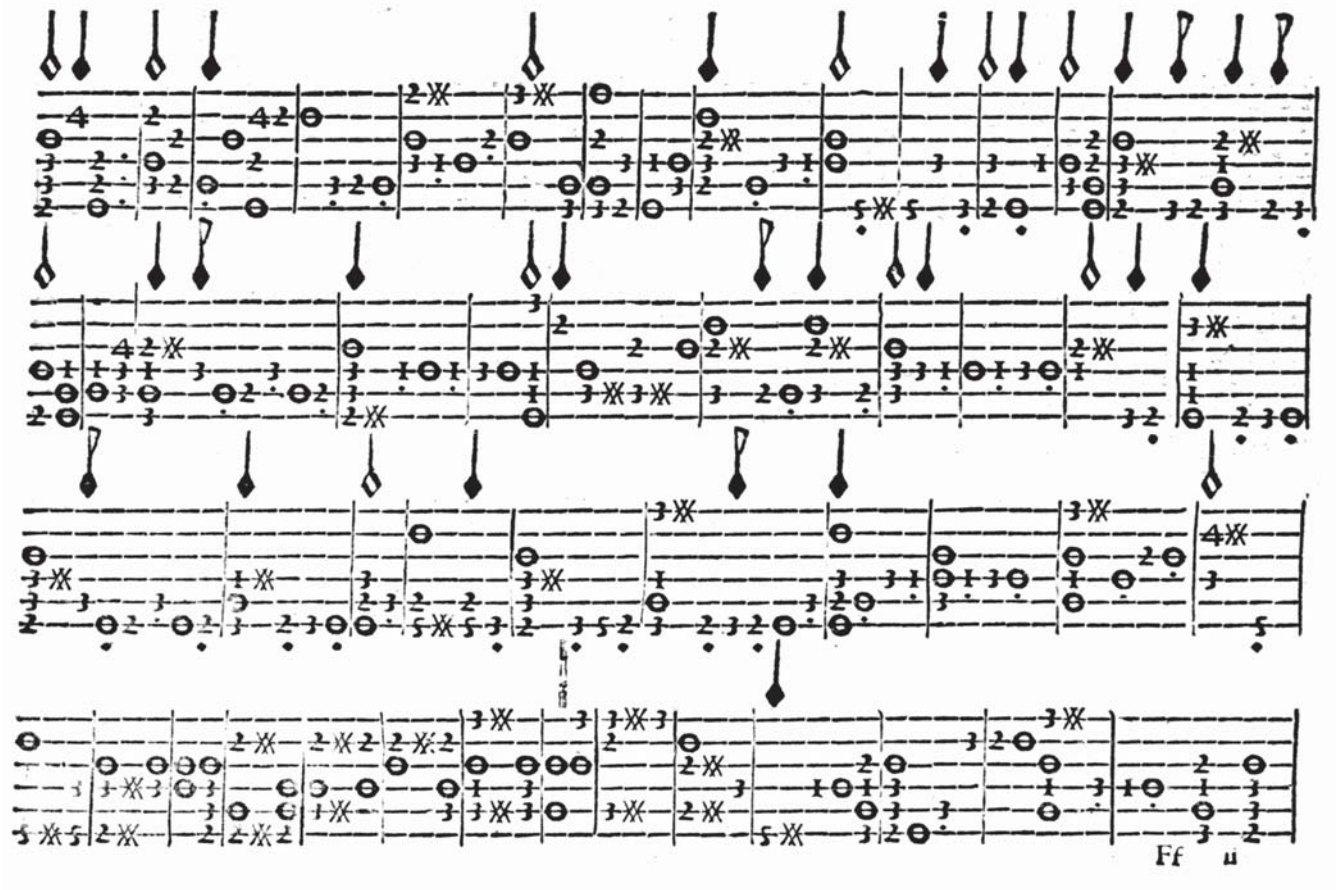

Pas de mi bon compagni.

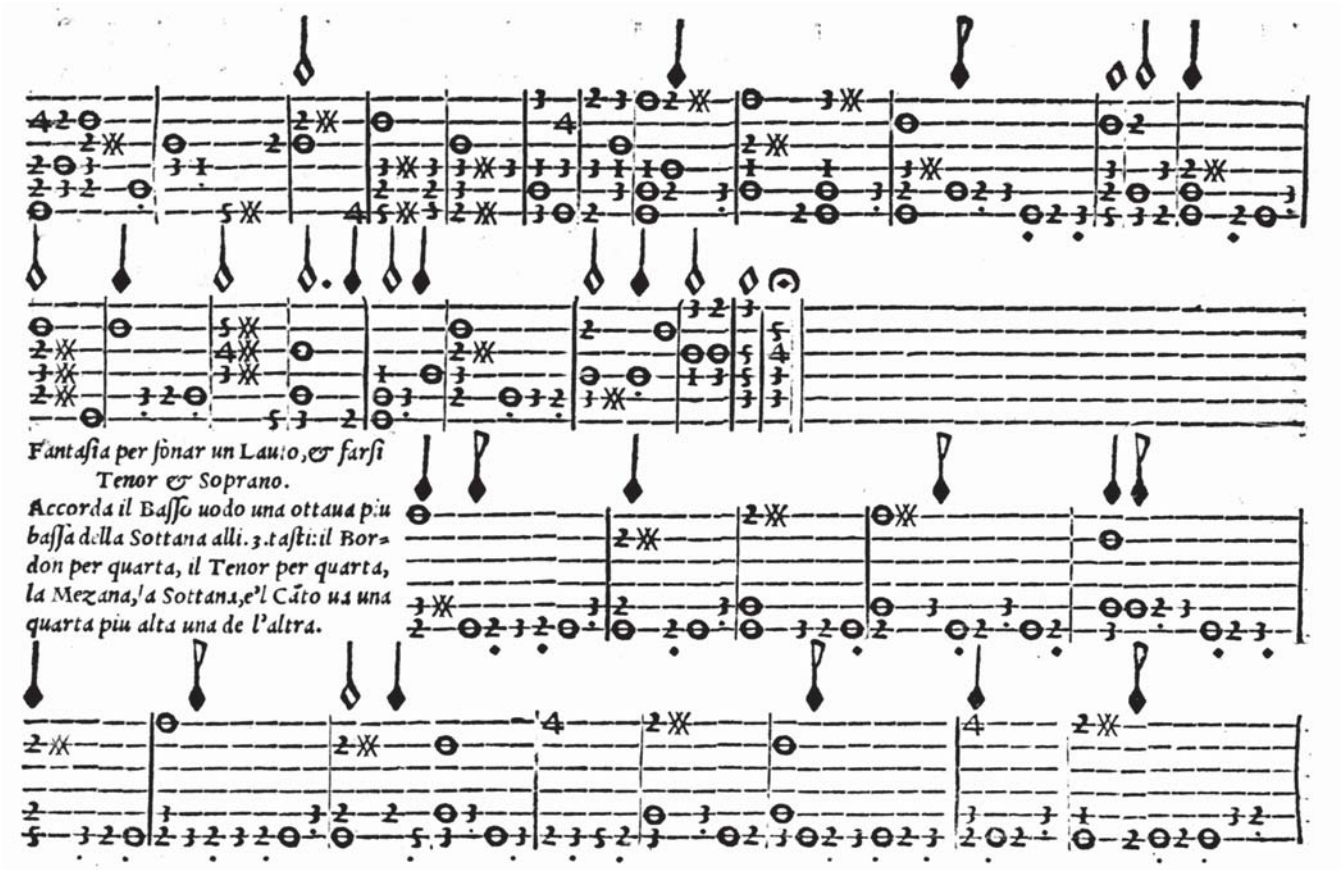



Fantaſia per ſonar con dui Lauti in ottaua.
Soprano.


Fantaſia ante ſcritta per ſonare con dui Lauti in ottaua.
Tenor.
Ff

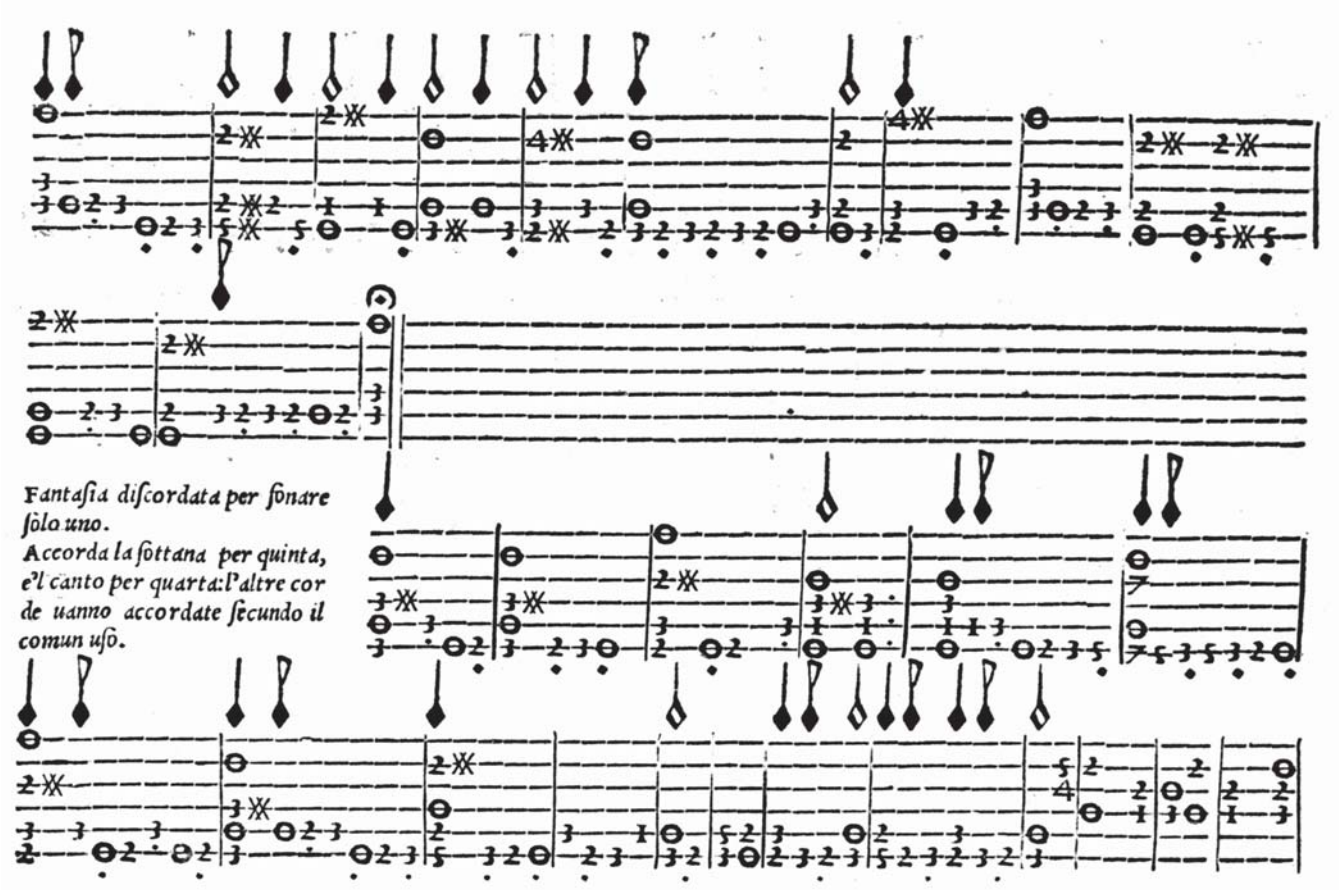

Fanlasia.


Ff ii



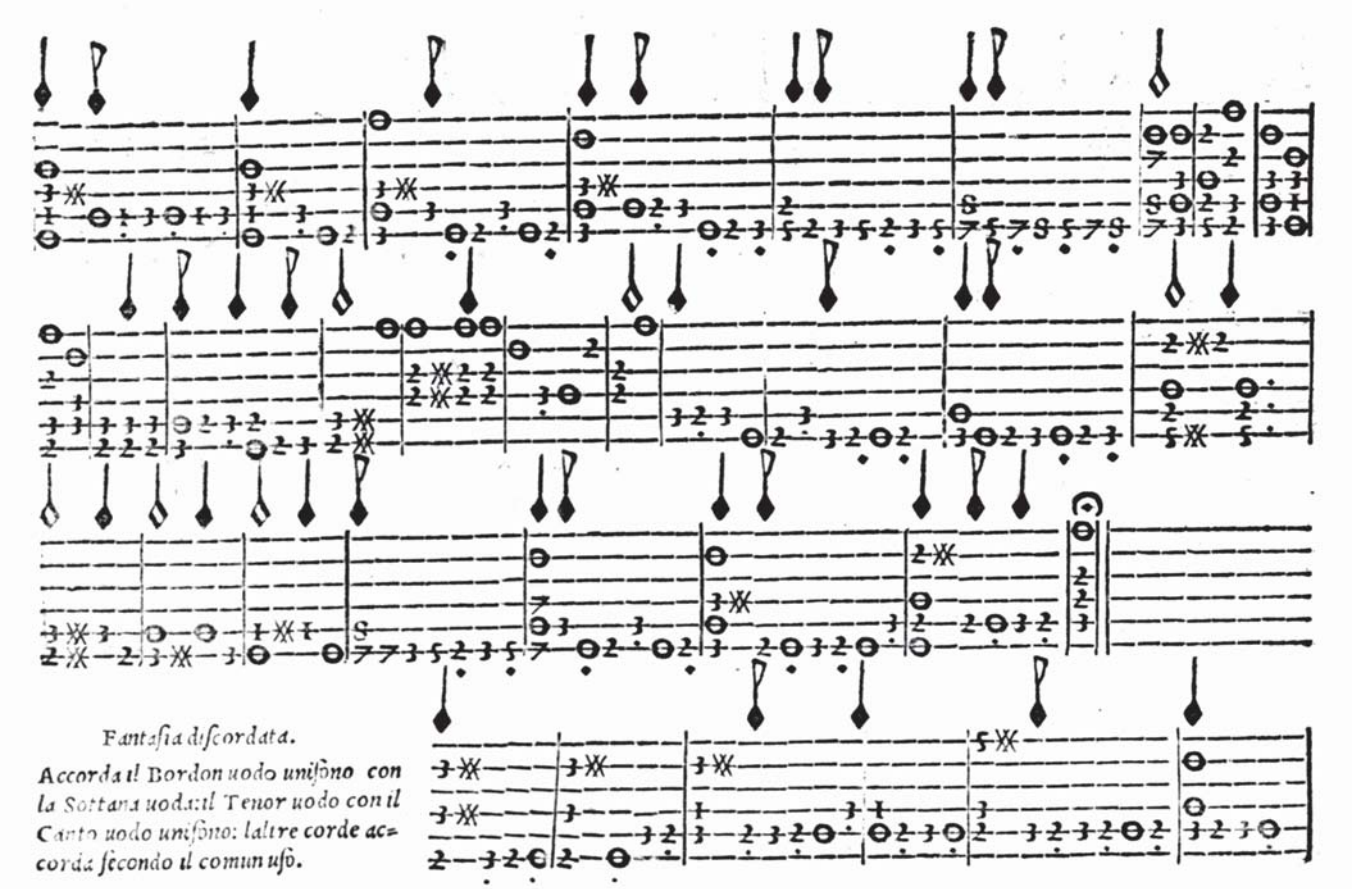
Fantaſia per ſonar un Lauto, & farſi Tenor & Soprano.

Accorda il Baſſo uodo una ottaua piu baſſa della Sottana alli. 3. taſti: il Bordon per quarta, il Tenor per quarta, la Mezana, la Sottana, e'l Cãto ua una quarta piu alta una de l'altra.



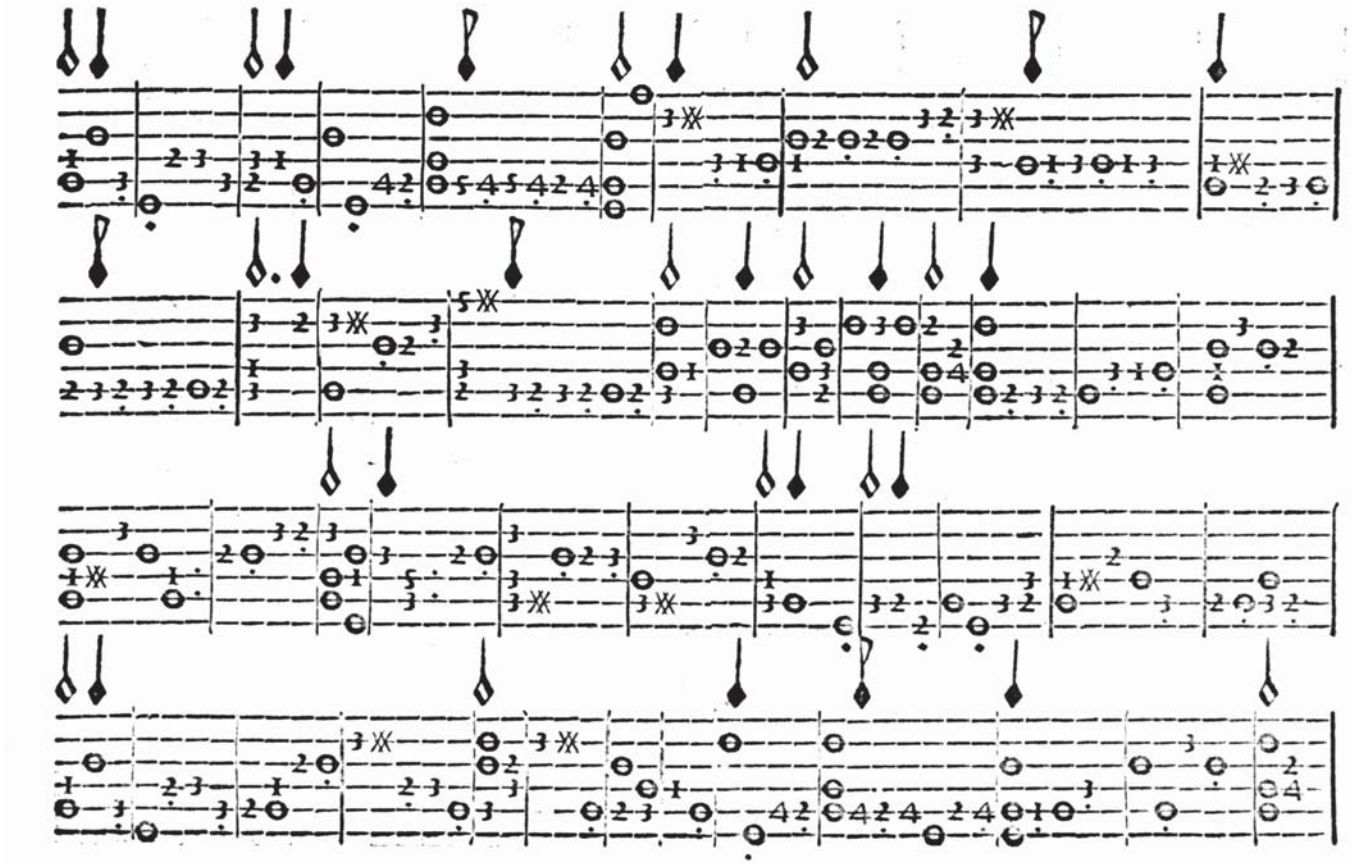
Fantaſia diſcordata per ſonare ſolo uno.

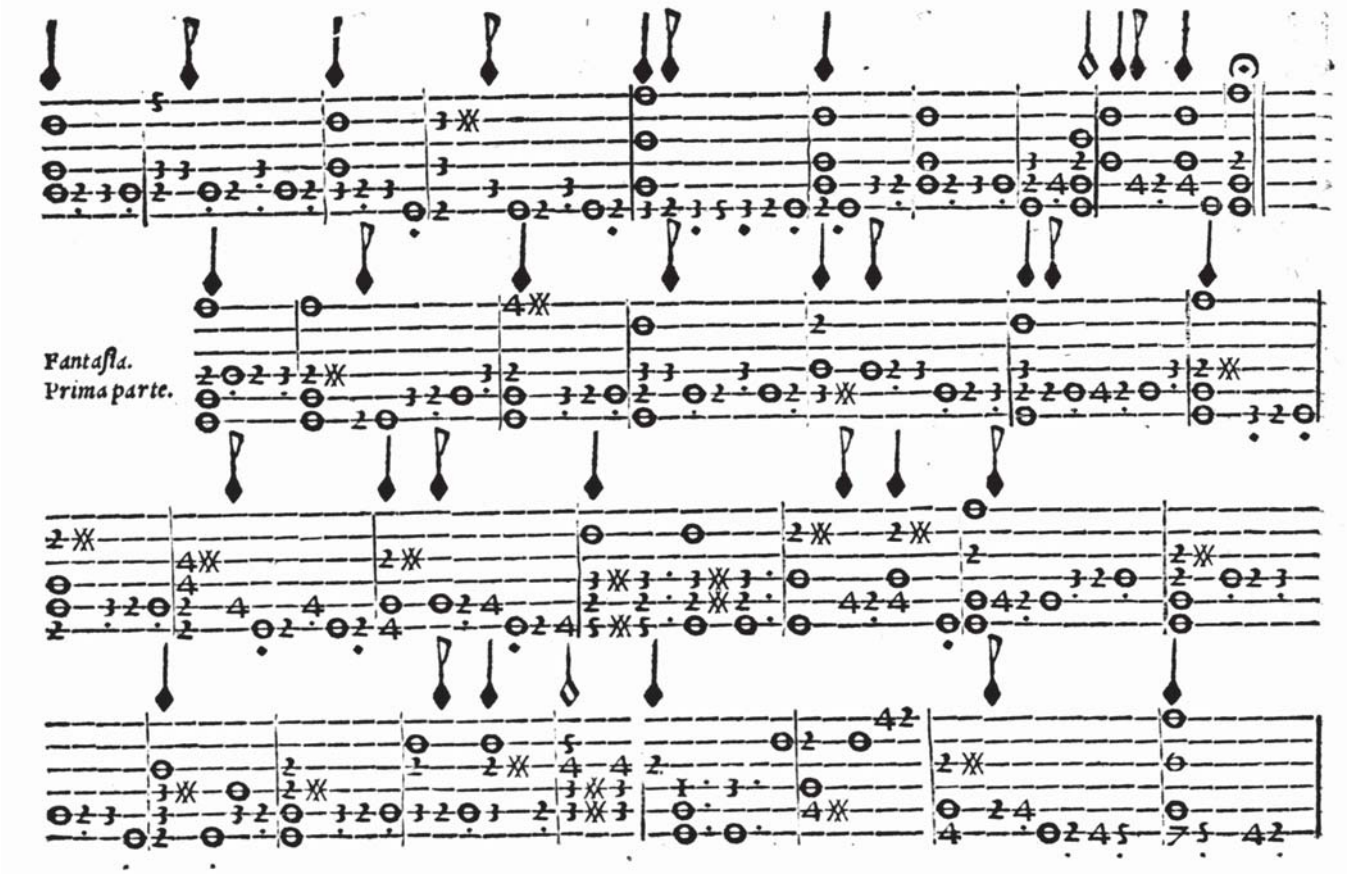
Accorda la ſottana per quinta, e'l canto per quarta: l'altre corde uanno accordate ſecundo il comun uſo.

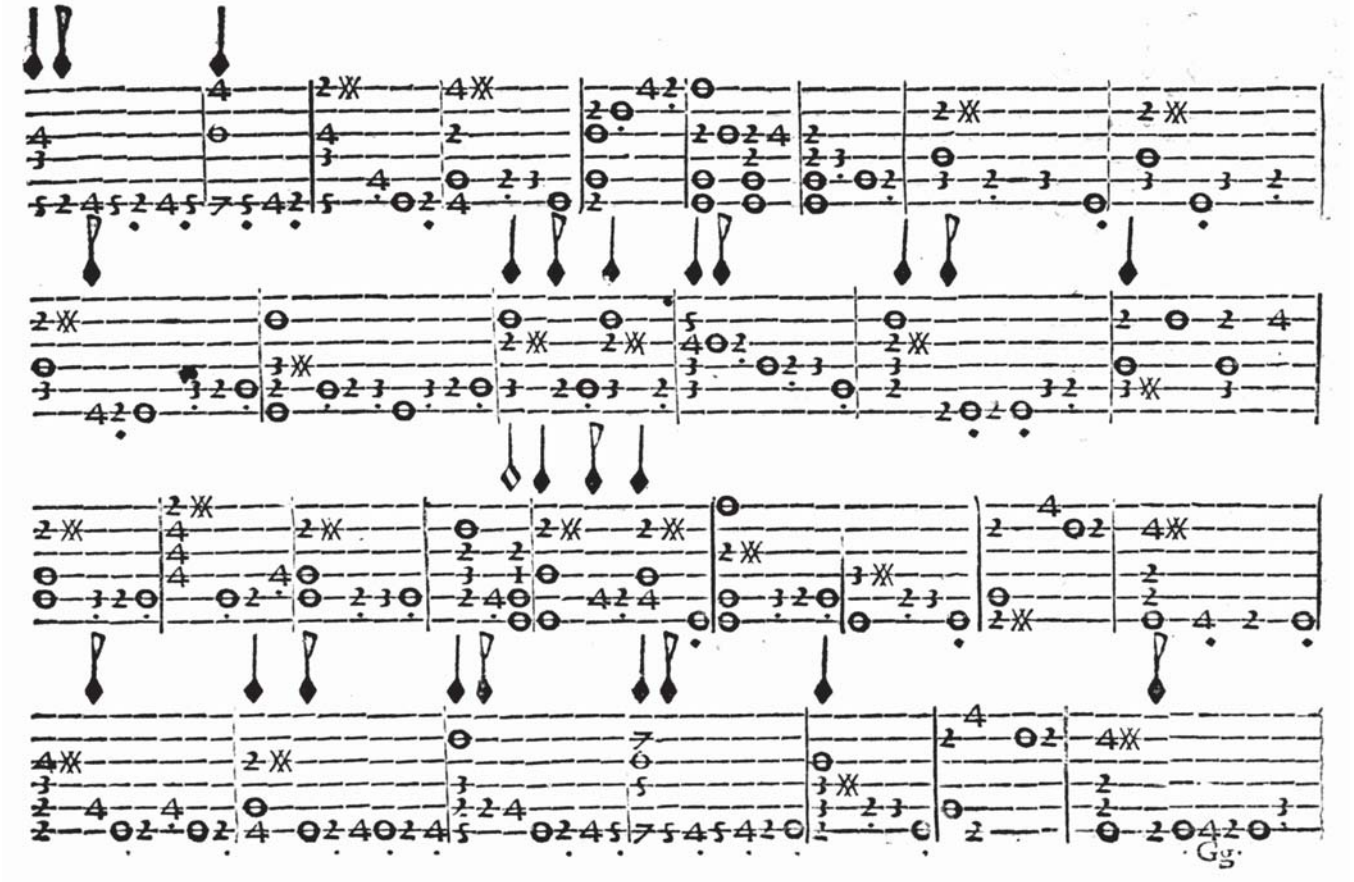


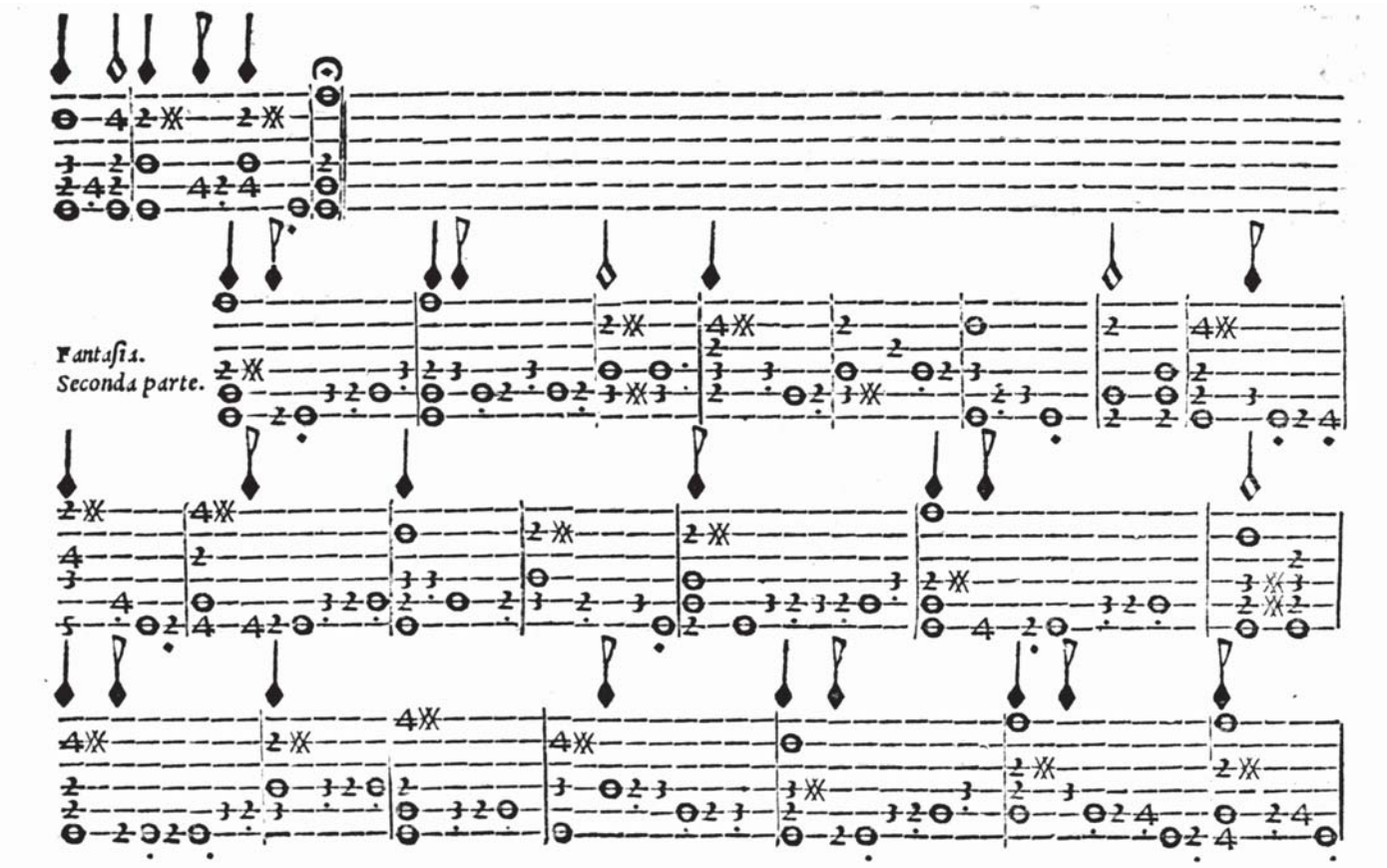
Fantasia discordata.

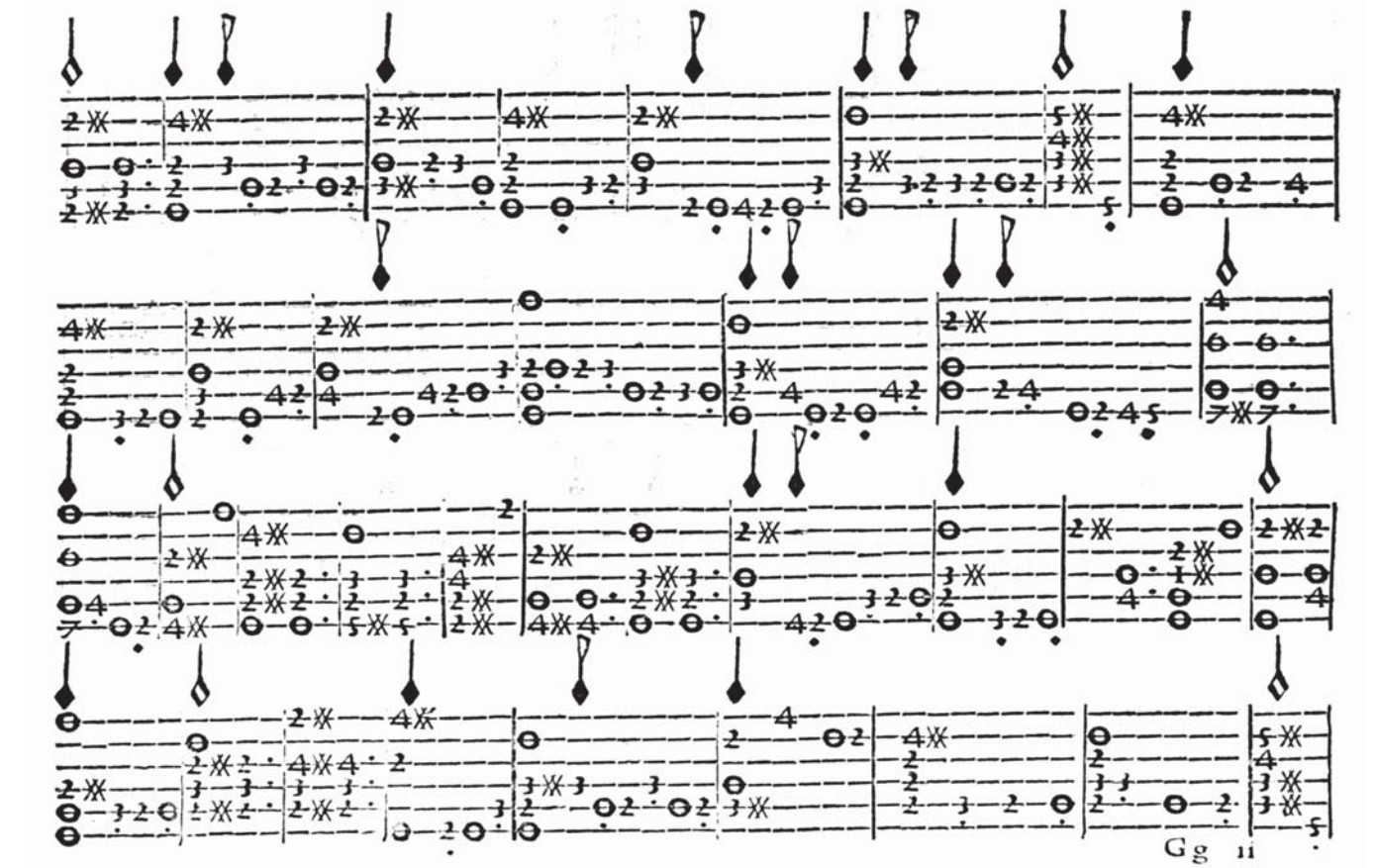
Accorda il Bordon uodo unisono con la Sottana uoda: il Tenor uodo con il Canto uodo unisono: laltre corde accorda secondo il comun uso.

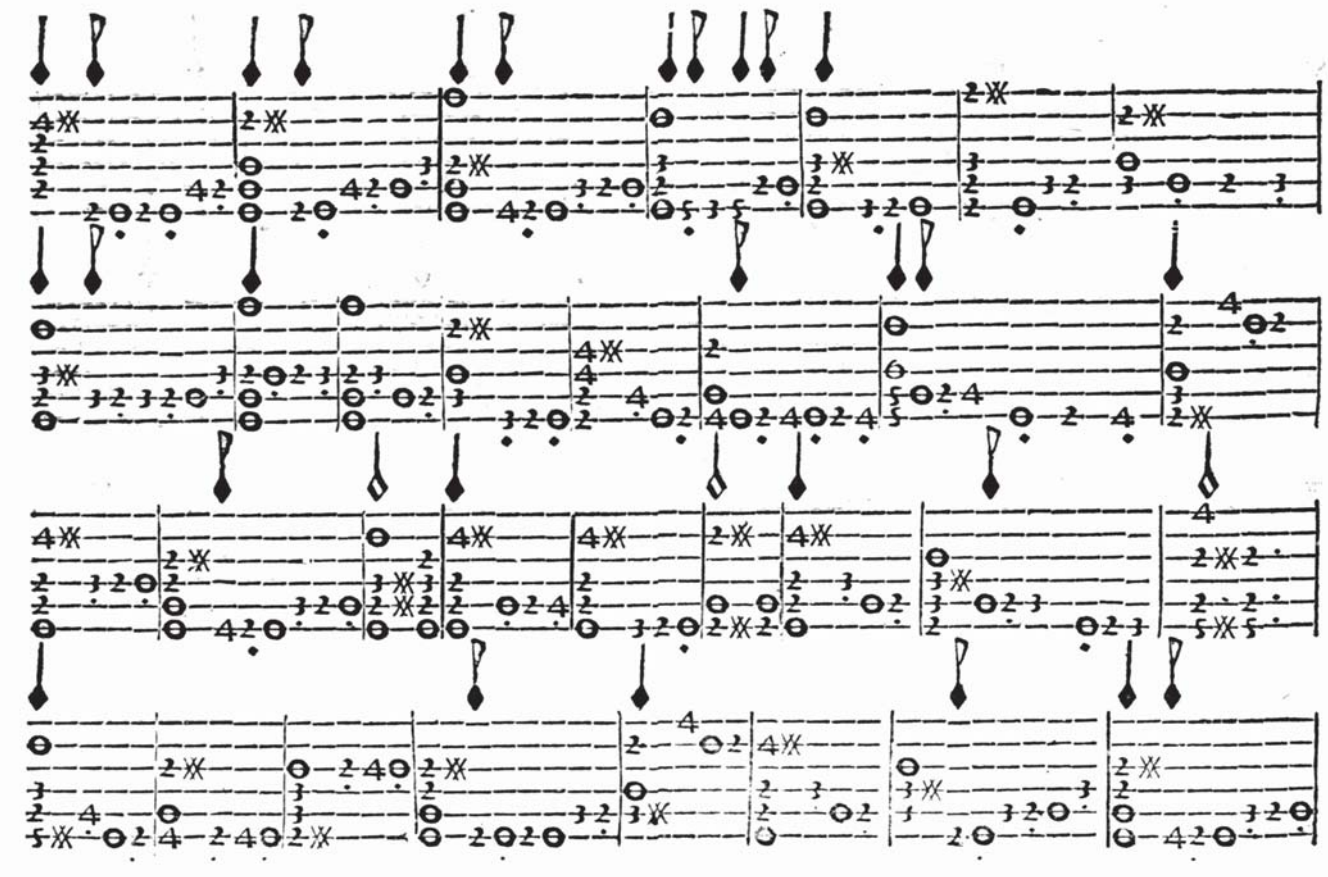


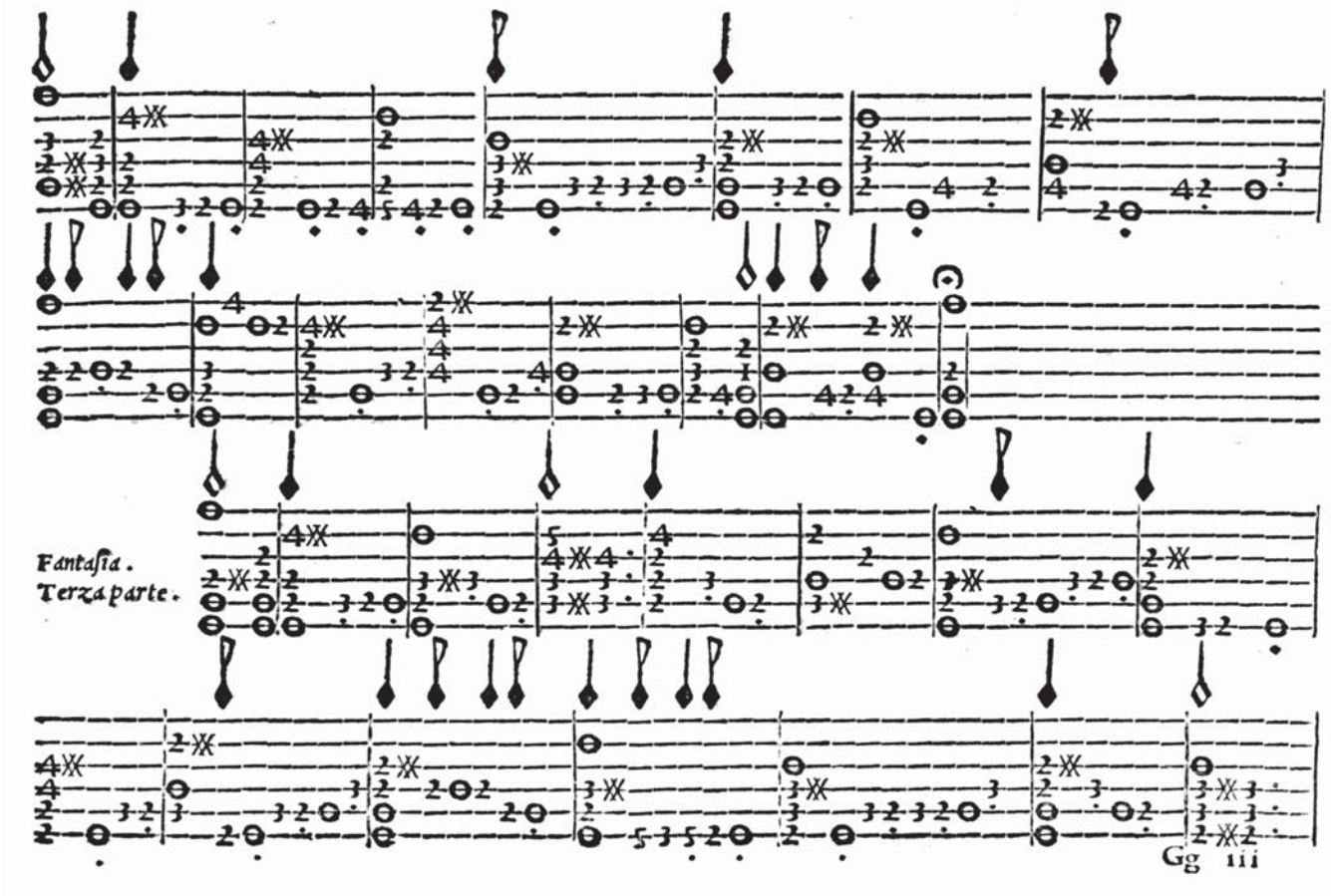

Fantaſia.
Prima parte.

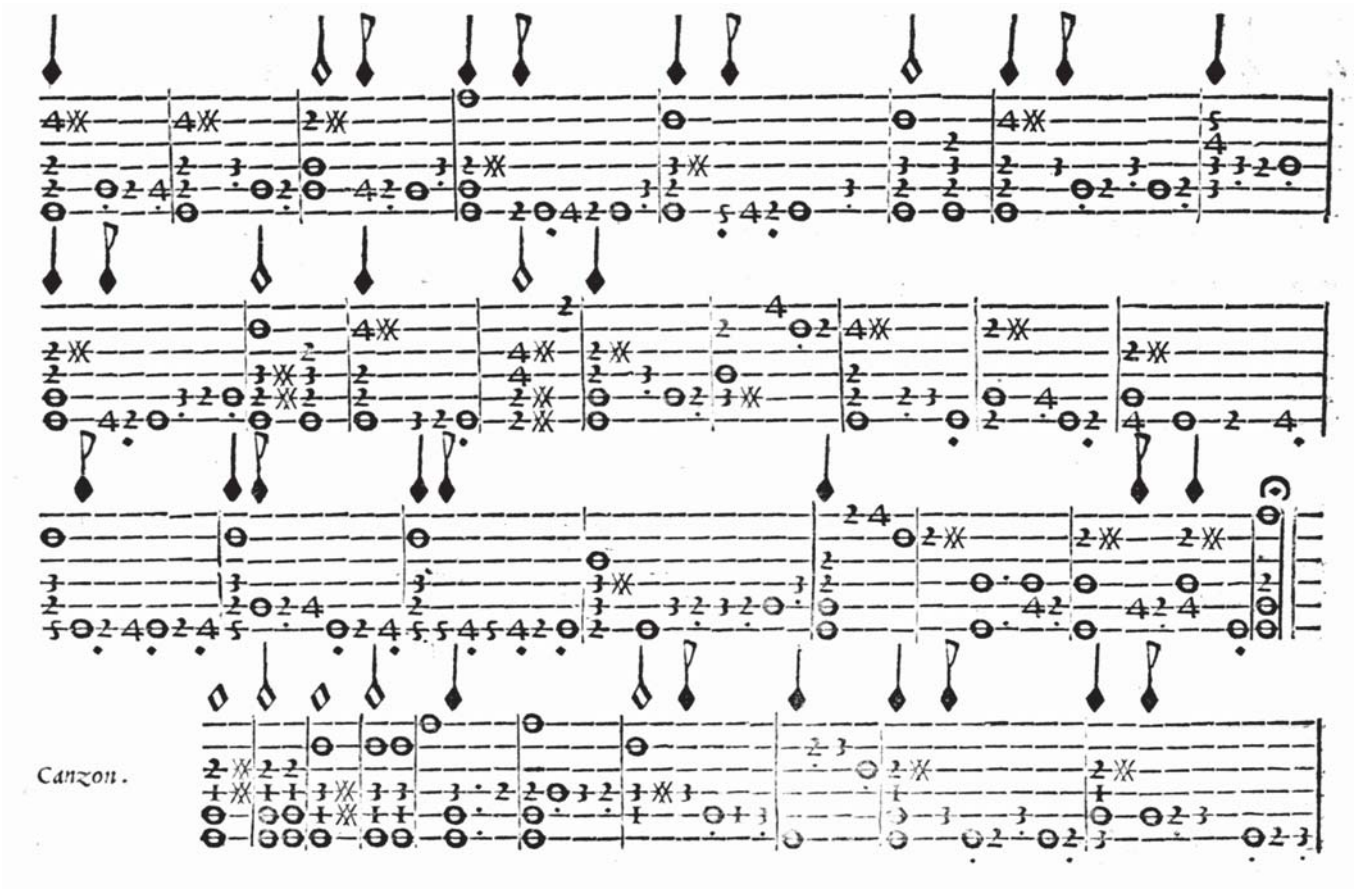

Gg.

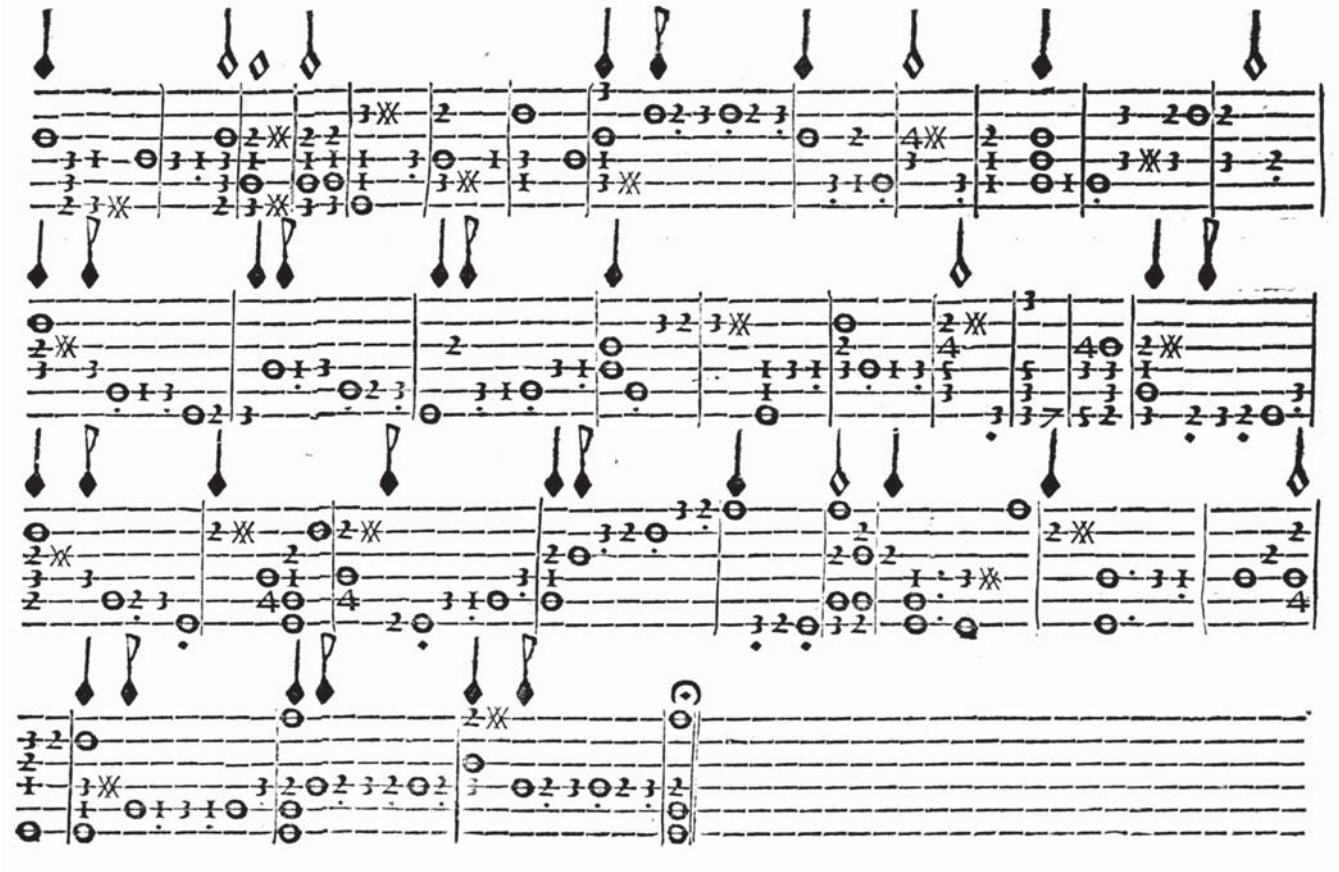

Fantasia.
Seconda parte.

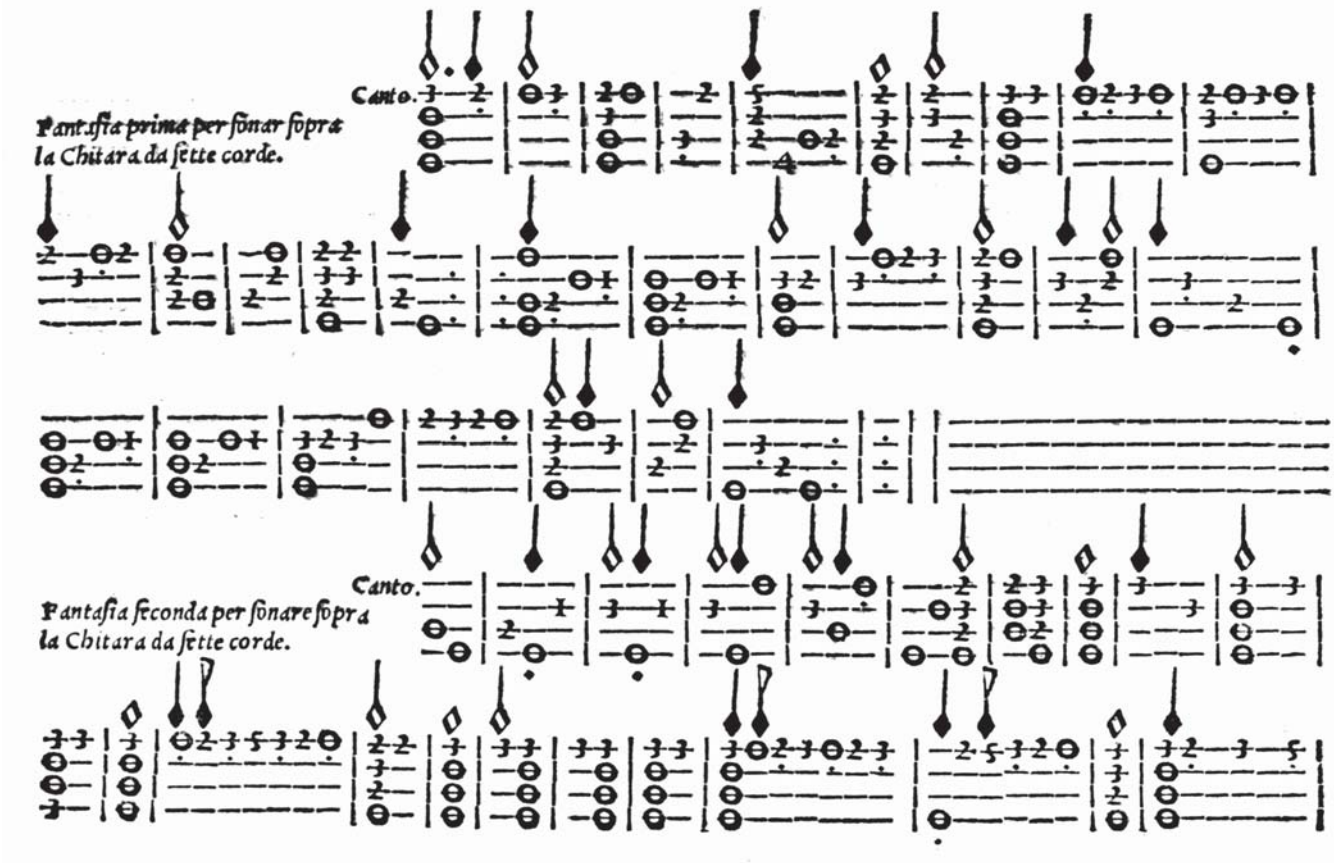

Gg ii

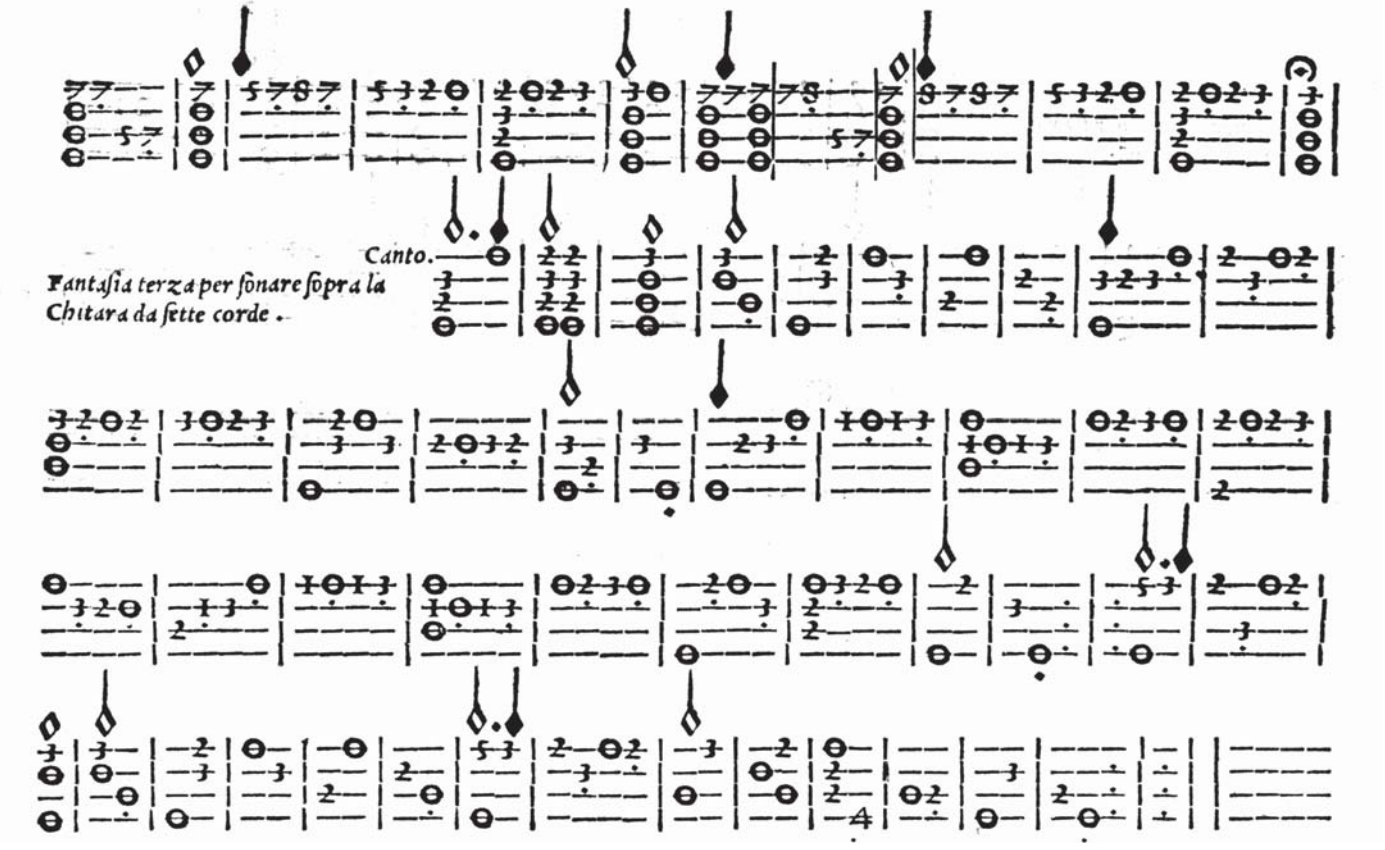


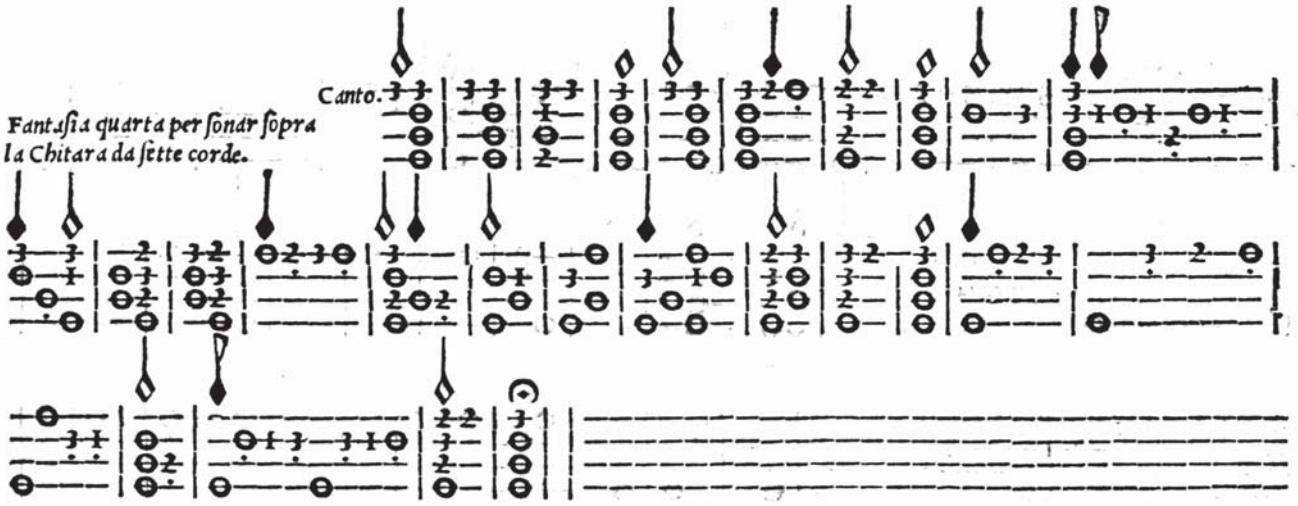

Fantasia.
Terza parte.


Canzon.




Canto.
Fantasia prima per sonar sopra la Chitara da sette corde.
Canto.
Fantasia seconda per sonare sopra la Chitara da sette corde.


Canto.
Fantasia terza per sonare sopra la Chitara da sette corde.



IL FINE.

TAVOLA.

Recercada due parti.
Deul double deul.
Il eſt bel e bon.
Quæramus cum paſtoribus, prima & ſeconda parte.
Chriſti corpus aue.
Fantaſie numero tre.
La uolunte Canzon.
Fantaſia una.
Fantaſia diſcordata.
Canzon due Franzeſe.
Se mai prouaſti donna. Madrigale.
Vna Fantaſia compoſta ſopra Se mai prouaſti donna.
Madonna qual certezza, Soprano per ſonar a dui Lauti.
Tenor di Madonna qual certezza.
Pas de mi bon compagni. Canzone.
Vna Fantaſia Soprano per ſonar a dui Lauti in ottaua.
Tenor di detta Fantaſia.
Vna Fantaſia per ſonar un Lauto ſolo.
Due Fantaſie per ſonar ſopra un Lauto ſolo, & farſi Soprano & Tenor uno ſolo.
Vna Fantaſia diſcordata a altro modo della prima.
Vna Fantaſia in tre parti.
Vna Canzone.
Fantaſie.4. per ſonar ſopra la Chitara da corde.7.

NVMERO XXXIIII.

TREE EDITION